

Escola Superior de Educação de Castelo Branco



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The Barfie handbook : of pedagogical and scientific approaches to children's books and intercultural education

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# THE BARFIE HANDBOOK



## Of Pedagogical and Scientific Approaches to Children's Books and Intercultural Education



Books And Reading For Intercultural Education

**BARFIE (Books and Reading for  
Intercultural Education)**  
Comenius 3 Network

***The Barfie Handbook of Pedagogical and Scientific Approaches to Intercultural Education*** / (edited by) Margarida Morgado

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Please visit our website at [www.barfie.net](http://www.barfie.net)

# **THE BARFIE HANDBOOK**

**Of Pedagogical and Scientific Approaches  
to Children's Books  
and Intercultural Education**

BARFIE (Books and Reading for Intercultural Education)  
Comenius 3 Network  
Escola Superior de Educação

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# **THE BARFIE HANDBOOK**

## **Of Pedagogical and Scientific Approaches on Children's Books and Intercultural Education**

### **General Introduction**

Margarida Morgado

BARFIE (Books and Reading for Intercultural Education) is a European thematic network in intercultural education aimed at teachers, librarians, parents, children and school authorities that uses books and other media for children aged 6 to 16. BARFIE was developed in 2002, 2003 and 2004 with funding from the European Union as a Comenius network, involving at its core 14 European countries, with its teaching institutions, schools, libraries, and school authorities, while reaching out to involve schoolchildren, teachers, researchers, publishers and the public in general not only in those countries but all over Europe.

BARFIE has developed a collection and catalogue of books for children and young people on intercultural education, which can be consulted at [www.barfie.net](http://www.barfie.net) and in book form. In the collection there are around 10 books from each of 14 European states that are members or partners of the BARFIE network. The books were carefully selected by experts on children's books and young adult books, librarians, teachers and educators with the aim of developing ideas and concepts for teaching multiculturalism, being European, fighting xenophobia and racism, integrating difference and celebrating similarities.

Simultaneously, BARFIE developed an online catalogue of projects on intercultural education and children's fiction, which pools together resources of European projects developed under the European Union framework, such as The Reader's Corner. European Style Fairy Tales, at [www.autopen.com/euro.fairy.shtml](http://www.autopen.com/euro.fairy.shtml); Children's Polar Library, at [www.barnenspolarbibliotek.com/](http://www.barnenspolarbibliotek.com/); Communicating tradition and culture across the internet: Traditional Tales at [www.eurotales.eril.net](http://www.eurotales.eril.net); Europe of Tales, at [www.europeoftales.net](http://www.europeoftales.net); Netlibris, at [www.netlibris.net](http://www.netlibris.net); and The European Picture Book Collection, at [www.ncrel.ac.uk/epbc/](http://www.ncrel.ac.uk/epbc/).

BARFIE further developed pedagogical materials to be used in connection with the books in the collection in the form of seminars for teachers on: Global Citizenship; Getting to Know Central European Countries through Their Books; the European Picture Book Collection; Netlibris International; or Art Basics for Children; A Handful of Stories.

In order to reach schoolchildren and teachers BARFIE developed teaching packages at European and local levels on: Learning English as a Foreign Language through BARFIE books; Introducing Portuguese and the Portuguese Culture through BARFIE Books; the BARFIE Picture Book Collection, as well as introductory sessions on particular books of the collection for school use.

Finally, BARFIE brought together teachers, librarians, and researchers on its three seminars: the first took place in Vienna and was hosted by the Austrian Ministry of



Education and the Kinderliteraturhaus in Vienna; the second venue was Bratislava and the BARFIE seminar joined efforts with the Biennial of Illustration in Children's Literature and IBBY in Slovakia; the third seminar was held in Warsaw and was sponsored by the IBBY section of Poland and the Polish National Library and the Austrian Kinderliteraturhaus.

This collection of articles tells you more about BARFIE, its efforts, aims and achievements. It describes work done under BARFIE inspiration and the enthusiasm of teachers who were keen to take the BARFIE books into their schools and thus broaden national curricula into European spaces of communication, exchange and intercultural learning. It offers you pedagogical materials to work from, ideas to take back into libraries and schools, as well as resources to integrate with your teaching and living. The collection of articles also presents scientific and pedagogical frameworks to think about children's books, reading and interactive learning in contemporary Europe. In the three sections of the collection – *Using the Resources of the BARFIE Network* (section 1), *From Books into Other Media: Reading, Using & Performing*, (Section 2), and *Children's Books and Children's Literature – Research and Position Papers* (section 3) there is material for you to use in the classroom, in the library or at home, as well as material to reflect on and to improve your professional practice.

This collection does not, however, describe all BARFIE activities. You can find more about these on the BARFIE webpage, at [www.barfie.net](http://www.barfie.net), through the BARFIE newsletters, as well as through the contact persons in each European country that are on the partner section of the BARFIE webpage. Feel free to use the BARFIE resources and to join our network!

## **PART ONE - USING THE RESOURCES OF THE BARFIE NETWORK**

### **Introduction**

A multicultural collection of books and projects is not easy to work from because of the many languages involved and the many cultural perspectives that come together. European countries share much in common, but they also rely on varied traditions of learning and teaching that are sometimes hard to reconcile. There is much relevant knowledge in every corner of Europe that needs to be mixed and remixed productively through international contacts and working together collaboratively towards a common aim. But there are still problems in assessing the worth of that knowledge, in gathering it, processing it and redistributing it in a profitable way.

The BARFIE network and its products – namely the collection and catalogue of books and the catalogue of projects, the newsletters, the teaching packages and the seminars – bear witness of a pluralised notion of European culture with areas of commonness and difference. It is the multiple literacies, the multiple approaches to children's books and media and the varied cultural, linguistic and literary perspectives of people involved in BARFIE that matter. Only thus can we be respectful of European diversity and difference while working together for a common aim: that of promoting intercultural education through fiction and literature.

In this section – Using the Resources of the BARFIE network – many teaching & learning perspectives are combined to offer the reader suggestions on how to engage with the BARFIE materials. They are done by people who after sharing ideas and best practice, researching and teaching have turned knowledge into action. They have changed their ways of seeing, their appreciation of others' work and they have changed their approaches to intercultural education and children's books based on the knowledge they have shared while working together from their varied perspectives in a European network.

**Penni Cotton** offers a pedagogical approach to intercultural education through picture books from different countries and in several languages in 'EPBC & BARFIE Picture Books as Facilitators of Intercultural Education' thus highlighting that visual codes are indeed a common European culture that nonetheless require careful consideration and critical appreciation.

Her contribution is followed by that of **Margarida Morgado** in 'Using BARFIE Resources: the Portuguese Context', which offers suggestions on how to organise BARFIE materials to reach specific audiences such as schoolchildren, student teachers, in-service teachers or researchers with the view to regional and national networking. The richness and diversity of BARFIE can only become evident when there is effective dissemination of its aims and products into the European cultural fabric at local, regional, national and international levels. Thus it is important to reflect on who is using the information and knowledge gathered by BARFIE and to what purpose.

This is exactly what **Gerhart Kotzien** proposes to analyse in 'Der Einsatz von Büchern der BARFIE-Kollektion - Überlegungen und Erfahrungsbericht'. He sums up the reactions of Austrian schoolchildren to some of the Austrian books written in German, thus assessing the worth of BARFIE information on intercultural education for children themselves.

**Malgorzata Kolodziejczyk** in 'Pedagogical Suggestions on How to Use an English Book from the BARFIE Catalogue in Teaching English to Teenagers' describes her experience of using the British book *The Skin I'm In* with a class of Polish students in the context of learning English as a foreign language while telling about her engagement, as teacher, with the BARFIE catalogue of books.

**Irina Boteva-Vladikov** in 'Viktor Samuilov: Tiff in Durchsichtiger Finsternis Versunken – Märchen für Gross und Klein' approaches a Bulgarian book of the BARFIE collection from the perspective of mother tongue teaching of Bulgarian in Austria with children with several levels of competence in the Bulgarian language and calls attention to the enriching reading experience this fairy tale may promote.

**Eduardo Encabo, Amando López and Isabel Jerez** in 'Language, Culture and Communicative Equity: How to Teach with the Spanish Book Collection' highlight personal, academic and national criteria for choosing particular Spanish books for the BARFIE collection while simultaneously highlighting one of the transversal themes to the intercultural education approach of BARFIE: that of solidarity and intercultural relations.

**Milos Ondras's** contribution on 'Methodologische Vorschläge zur Arbeit mit dem Buch *Karjina Agord* von Daniel Hevier' offers a critical appreciation of a Slovakian book, while also emphasising reasons for its inclusion in the BARFIE collection and suggesting pedagogical activities to go with it in an international context.

Part One of the *The BARFIE Handbook of Pedagogical and Scientific Approaches to Children's Books and Intercultural Education* further includes two contributions that reflect on the task of translation: **Hana Sodeify's** paper 'Confrontation with the Practice of Translating Children's Books from Czech' and **Dona Mark's** contribution 'Einige Worte über meine Arbeit mit den Bulgaristikstudenten während des Übersetzungsseminars im Rahmen der Sammlung von Übersetzungen aus BARFIE Kinderbüchern'.

Though the BARFIE book collection can be used in the context of mother tongue teaching and foreign language teaching, it is also desirable that the books can be accessed by all Europeans through their own language or through those languages that play a major role as 'languages for international communication' such as English, Spanish, French or German in Europe. The BARFIE website is indeed offered in three languages, English, German and French, as is the catalogue of books, but BARFIE is particularly sensitive to the need to promote a pluralised notion of European culture also through respect for the many minority and marginalised languages written and spoken in so many European cultures. These have to be more widely learned, shared and cherished, not erased or oppressed due to historical, economical or political forces that wish to define European membership in terms of a narrow notion of a common culture and two or three common languages. Translation constitutes a very rich field for intercultural education that should not be ignored or marginalised. Both articles demonstrate that the BARFIE catalogue of books may constitute a wonderful resource for translation practice since they show that when translating from one language to another special skills are required besides the obviously linguistic, namely those of understanding the cultural context, the social, religious and economic attitudes of a culture and a people. The BARFIE catalogue of books offers a rich collection of the diversity of ecologies, material and social cultures of Europe.

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### **EPBC & BARFIE Picture Books as Facilitators of Intercultural Education**

Penni Cotton

The European Picture Book Collection (EPBC) was created in 1996 and, since then, a great deal of related material has been produced to facilitate intercultural education. The project's main aim is to help teachers, librarians and parents to use the EPBC books in ways that enable children to learn more about their European neighbours. This is done through reading the visual narratives of carefully chosen picture books in order to gain greater linguistic, literary and cultural understanding. Further details can be found at: [www.ncrcl.ac.uk/epbc](http://www.ncrcl.ac.uk/epbc).

This paper will focus on two picture books which have been chosen for inclusion in both the EPBC and BARFIE collections, and will outline some of the activities that have been developed from them. It will then suggest ways in which one other BARFIE

book, from [www.barfie.net](http://www.barfie.net), might be similarly used. Finally, it will refer to an intercultural on-line teacher-training course that has just become available: [www.ncrcl.ac.uk/eset](http://www.ncrcl.ac.uk/eset).

*Das Land Der Ecken* (Austria)



*Das Land Der Ecken* tells the tale of a child who lives in a land of corners and is suddenly confronted by an alien 'round' object. He takes this to his teachers who don't understand what it is and throw it away. When they do this, they break it and give it sharp edges, which make it conform to their ideas. In the meantime, the young boy and his angular cat see a balloon on the horizon. They follow its movements and soon discover a circularly portrayed tree and a round-faced boy with a scooter – which of course has round wheels! Together the two boys go off to play with their new toy.

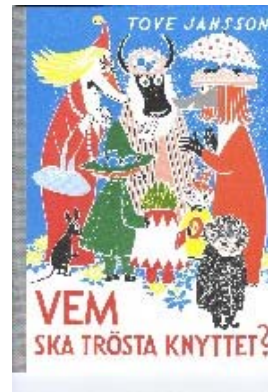
*Das Land Der Ecken* was chosen for inclusion in the European picture book collection, described in *Picture Books sans Frontières* (Cotton, 2000), because it deals with the acceptance of difference and focuses on the similarities between cultures that can help us to live in harmony with each other. One of the problems often encountered in school, however, is that of differences between languages. An increasing number of children in UK schools, for example, are bi-lingual and sometimes tri-lingual, but there are still a great many for whom English is their only language. As a consequence, these mono-lingual children often find it difficult to learn other languages or to gain an ability to reflect and analyse their own.

By looking at the title of a European picture Book such *Das Land Der Ecken*, it is possible for pupils to see that English and German have much in common. Most children realise that 'land' is the same in both languages and that it is a noun - easily identifiable in German because nouns always begin with a capital letter. Pupils find this fascinating and are usually aware that nouns have to be preceded by either 'the' or 'a' (definite/indefinite article) and, from their knowledge of English, they can guess 'of' (preposition indicating possession). Now comes the more difficult part...or is it? To work out 'Ecken', it is necessary to look at the picture (much as young children do when first learning to read). Many pupils think that it means 'shapes' and some correctly guess 'corners'. So the mystery of The Land of Corners is solved! But, along the way, pupils have not only discovered that there are similarities between languages, they have also focused on linguistic terminology!

This is just one of the activities that can be done with the Austrian book; many more can be found at <http://www.ncrcl.ac.uk/epbc/EN/books/dasland.asp>. The entire EPBC web site is available in English, French and German and the information about each of the books is set out under: book information; rationale for choice; re-telling; translation; activities for use in school and cultural reflection. In addition, *Picture Books sans*

*Frontières* provides further practical ideas about how to use European visual narratives in the classroom.

*VEM ska trösta knyttet?* (Finland)



*Who will comfort Knyttet?* is the story of a lonely and frightened little boy, who finally finds comfort in a new friendship. At the beginning of the book he is a small black and white figure on the outside of a very colourful society. As the story progresses and his friendship develops, he becomes more confident in himself...and the visual way in which he is presented changes. So that, at the book's conclusion, he and his new friend are colourfully integrated with the other characters.

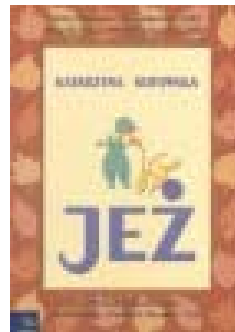
An initial class discussion of *VEM ska trösta knyttet?* could focus on the visual codes in Picture 3 (using an OHT) which introduce the whole visual narrative of this book. Knyttet is positioned in the lower-right half of the frame, in a subservient position, alone and seemingly helpless. His size is quite small in comparison with his surroundings, which could suggest unimportance but the perspective in this frame makes him the focal point in the visual narrative. He is totally enclosed within a rectangular frame and this, together with the incomplete brush lines of his body, suggest that he is trapped and uncertain about his own identity. Colour is limited: Knyttet is represented simply in black and white, as are his surroundings. The only other colour present is the yellow of the lamps that he is lighting – because he is afraid of the dark?

Almost as if in answer to this question, the shape of Knyttet's large round eyes is reflected in the circular light of the background. This little character's action has been to find as much light as possible, but now he is still and there is no sense of movement in the picture. Our eyes are drawn to Knyttet's eyes and his cowering shape; his facial expression and body gestures confirm our thoughts that he is frightened and lonely, whilst the cinematic device of a big-close-up serves to complete the characterisation of the protagonist in this story.

I hope that these insights into how the visual codes have begun to create a visual lexicon are useful background for any further discussion you might have. Perhaps to focus on the country where Knyttet lives - with the absence of light for much of the year. Positioning Finland within Europe can help pupils to think about how the climate might affect the character of the Finnish people. Similarly, a discussion of the language used in this book - it is written in Swedish - reflects the historical background and development of a country that has been in existence for less than 100 years.

Further activities might focus on descriptive language, where you could divide a flip chart into two and brainstorm all the words, phrases and sentences that the children use to describe Knyttet, then circle all the adjectives. From this you can make an alphabetic list of these and look for similarities in spellings i.e. verbs converted into adjectives e.g.

in English: to frighten - frightened. The children can then pick out the words they like best and begin to create a class character description of Knyttet. This can then be compared with other character descriptions from other stories. Some children might like to create a character dossier from the point of view of different characters in the book; others might prefer to write newspaper reports which focus on the headline and outline of a story - perhaps something like 'Frightened Finn found in dark'. Whilst others could place an advert in a lonely hearts' club magazine from Knyttet, or write a message to put in a bottle because he wants to find a friend. Some might even like to devise a WANTED poster on behalf of Knyttet's mum and dad because they want to find him. The children could even suggest ways of trying to cheer up Knyttet – perhaps by listing books for him to read!



#### *JEZ (Poland)*

*Jez* (Hedgehog) is the story of a little boy who is adopted by a couple who can't have children. Unfortunately, he is very shy and covered in prickles, like a hedgehog. His mum and dad don't mind this and hug and kiss him just like other parents... and the more they do this, the more his prickles fall out! The charm of this delightful picture book is in the simplicity of its visual narrative which is accessible to speakers of any language. The dullness of the initial pages, which reflect the couple's colourless life without a child, is quickly replaced by subtle touches of colour once little Piotr arrives. As we follow this newly created family through the seasons of the Polish countryside, we see the layers of fear and isolation disappear with Piotr's prickles. We also see the importance of sharing love and kindness.

*JEZ* is an ideal book for using the EPBC methodology, particularly in its use of colour. When discussing the book for the first time, it's important to read all the visual information provided. Just by looking at the front cover, we can see that this is a story about a little boy who likes playing with a tricycle, like many others of his age. We might initially think that he is called *JEZ*, as names often appear on the title pages. The setting is very autumnal and suggests that the story may well take place in the countryside. This is confirmed when we open the book and find a half-opened chestnut - of which there are many in Poland - which has prickles on the outside and is smooth inside. Why should this be? Can we guess, from the way that the text is set out, that 'Piotrusiowi Mama' means 'To little Peter from Mummy'?

Reading the visual story with your children, you could ask them who they think lives in the house that changes from being colourful to being grey and sombre (p1-8)\*. At the point where the young babies are seen with the colourful toys (p 9/10) the children could try to predict what might change these people's lives... and turn over (p11) to see the nurse bringing the colourful child/hedgehog. The children might like to discuss how they think the parents would feel, before turning over (p13-14) to see the sensitive, greyish fingers of child and 'parent' (note the wedding ring) hesitant, almost touching.



From here on the children can follow the family's development, at first through the subdued colouring and tentative cuddle with his mother, followed by three pairs of coloured winter boots to denote the beginning of a more solid relationship. Then, as the colours begin to flood the pages and the love between the family grows, they can see little Piotr's prickles diminish. One day, however, like all children, Piotr will confidently fly away from home and find his own way in the world, knowing that he is very much loved at home.

After reading the story, children can reflect on the importance of being accepted and maybe discuss times when they found it difficult: eg starting school, moving home and having to find new friends, having to wear glasses, having freckles, having different coloured skin, talking differently etc. They might also like to make their own storyboards by choosing which eight pictures best tell the story. Then, depending on their ages, they could write a sentence under each picture to tell the story in their own words, before reading the translation – at which point they will realise that Jez means hedgehog! [A sample storyboard might be: (1) grey house, p3/4; (2) nurse with boy/hedgehog p.11; (3) hands almost touching p13; (4): three pairs of coloured boots p.15/16; (5) cuddles with Mum (subdued colours) p18; (6) : playing with Dad in garden (bright colours) p 21/22; (7) sledge, prickles nearly gone p.27/28; (8): bird flying away p.31/32.]

There are many other activities that could be developed for use with JEZ, particularly in relation to language. For example, in English if someone is 'prickly', it means that the person is quite difficult to approach and one has to be careful what one says because she/he get may upset easily. Are there expressions in other languages like this? More BARFIE picture books could be explored for additional linguistic examples and beyond! Perhaps in the future it might be possible to create a BARFIE picture book collection, working alongside teachers/teacher trainers and librarians from all the countries that have selected the books for the BARFIE catalogue of books.

### **European School Education Training course**

The methodologies for analysing these books can be found on the ESET web site: [www.ncrcl.ac.uk/eset](http://www.ncrcl.ac.uk/eset) This web is designed to be used with the EPBC books and its main objective is to give guidance to teachers on how to read the visual narratives of European picture books, thus enabling their pupils to gain insights into other languages, literatures and cultures. It includes session outlines and practical activities that look at the similarities between languages, literatures and cultures whilst accepting and celebrating the differences. Currently it is freely available to all in English, French and German, with an introduction in more than 25 European languages - including Polish!

The three stories highlighted in this paper all relate to young protagonists who are slightly different in some way from other youngsters. They have the potential to be on the outside of society but, through love and kindness, realise that they can be accepted. In spite of their minor differences, or perhaps because of them, they find their ways into the hearts of others. It is this theme which underpins so much of our thinking in relation to intercultural education, and why European picture book narratives have such an important role to play.

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[www.ncrcl.ac.uk/eset](http://www.ncrcl.ac.uk/eset)

[www.barfie.net](http://www.barfie.net)

\*As this book has no pages numbers, I have used the first coloured double page spread picture of the house as pages 1&2 and continued from there.

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### **Using Barfie Resources: The Portuguese Context**

Margarida Morgado

#### **Introduction**

The aim of the BARFIE network is to disseminate good practices, ideas and other materials to people and institutions, to establish further relationships and partnerships, i.e. to network, thus increasing the potential for dissemination of several projects. This contribution describes projects developed by and coordinated by the Escola Superior de Educação de Castelo Branco, Portugal, within the BARFIE network and with BARFIE resources, i.e. the collection and catalogue of books and the catalogue of projects, as well as the networking practices created during the development of a three year EU funded Comenius network. The aim of all actions described is to involve teachers, student teachers and in-service teachers, and through them children and young people, as well as the public in general in issues of intercultural education, sensitisation to foreign languages, and understanding difference, cultural identities and the notion of Europe as a multicultural space wherein we live.

The projects described in this paper are different from one another in scope, pedagogical purpose and audience, as well as in what concerns actors and authors. Thus, the following projects will be described:

- **Workshops for Portuguese Primary School Children** (6 to 10-year-old children) in schools and other institutional places as part of a cross-curricular activity developed by student teachers at a teacher training college in Castelo Branco, Portugal.
- **Learning English as a Foreign Language: Preparing Pedagogical Materials**, an English Literature Seminar study and research programme developed at the Escola Superior de Educação de Castelo Branco, with the aim of using the resources of the catalogue of books, namely the British books in the collection, and prepare foreign language materials for their introduction at schools. The materials are aimed at several levels of English language learning and have an intercultural education orientation.
- **Pedagogical Materials on the Portuguese Books**: Introductory leaflets with games, puzzles, translations and descriptions of some of the Portuguese books included in the BARFIE collection. The aim of these materials is to sensitise teachers and pupils to the Portuguese language and culture through the English language medium. Both excerpts of visual narratives and of written text narratives in translation are used.



- Face to Face **Seminars** for in-service teachers on “Europe and the Global Citizen”, “BARFIE and EPBC collections: Ideas for Intercultural education” and “Intercultural Education and Education for Citizenship”.

### **Workshops for Portuguese Primary School Children** (6-10 years old children)

Collective Title: UMA MÃO CHEIA DE HISTÓRIAS (A Handful of Stories)

#### Rationale

Primary Education curricula in Portugal stress the need for children to be introduced to foreign languages in informal ways and the picture books in the BARFIE collection and in the EPBC (European Picture Book Collection) in the BARFIE catalogue of projects provide a wonderful material to work from. Student teachers have to develop workshops for all primary children of Castelo Branco in the context of a Teaching Practice Seminar that occurs in their final year of studies. Therefore their supervisors proposed that they should work from picture books in foreign languages to develop their workshops. The aims of the workshops were: to sensitize children to different cultures and different languages as well as cover curricular topics, and to address the themes of difference, solidarity, peace, justice, freedom in democratic and humanistic ways. The target audiences were not only the primary school children of Castelo Branco, but the whole community and in-service primary teachers.

#### Books

The Teacher Trainers Maria do Rosário Mendes and Joaquim Picado chose books according to the following criteria, after having been introduced to the BARFIE collection and the EPBC collection:

- the picture books they liked or thought appropriate for children
- picture books that were culturally specific and also bound with their conceptions of what a 'child ' is and needs as 'education'
- books from diverse countries / nations
- themes of books that would suit well the primary school curricula, such as: food, birthday, geometrical forms, friendship.

The books selected for the workshops were the following:

- The Austrian *Das Land der Ecken* by Irene Ulitzka, Gehrard Gepp, from the EPBC and BARFIE collections, in German
- the Belgian *Lotje is Jarig* by L. Baeten, from the EPBC collection, in Flemish
- the Finnish *Laulava Susi* by Riikka Juvonen, Larsten Keskus, from the BARFIE collection, in Finnish
- the Irish *War and Peas* by Michael Foreman, from the EPBC collection, in English
- the French *Peau noire, peau blanche*, by Ives Bichet, Mireille Vautier, from the BARFIE collection, in French

#### Description of the Project

The project was initiated at the beginning of the schoolyear 2003/2004 with sessions organized for teacher trainers to disseminate the BARFIE collections of books and projects and suggest pedagogical approaches to the materials. Workshops were developed during the whole academic year and culminated in public workshops held

weekly at primary schools, the youth centre and the Escola Superior de Educação in Castelo Branco from the 11th of May to the 24th of June 2004. 5 Workshops were held, each developed and animated by 4 to 5 student teachers during that period:

- VIAJANDO COM AS FORMAS (Traveling with Forms) based on the book *Das Land der Ecken*. The main theme is geometrical figures, differences & similarities. It was lodged at the Youth Centre.



- ABRACADABRA based on *Lotje is Jarig*. Themes: Birthday Party, Objects, magic and pets.



- RECEITA DO LEÃO (The Lion's Recipe) based on *War and Peas*. It addressed food, healthy eating, famine in the Third World, and the north/south divide.



- A COR QUE SE TEM (One's Colour) based on *Peau noire, peau blanche*. Themes. Race and ethnic similarities and differences, feelings and emotions, traveling by air, music, dance and rhythm.



- O SONHO E A MAGIA DE LAULAVA (Laulava's Dream and Magic) based on *Laulava Susi*. Themes: Difference, The Phenomena of Nature, Friendship, Power.



#### Materials produced

- Working translations of the picture books into Portuguese, because student teachers were unfamiliar with the foreign languages, either partially or totally, though in the workshops both the original language and the Portuguese translation were used side by side. Readings in original languages were also used.
- Promotional poster and leaflet advertising the workshops that were sent to schools, though the workshop organizers also talked to primary school teachers in schools about the workshops they had prepared.
- Small tokens (pen cases, biscuits, bookmarks, hats, pins, CD with Finnish story story read in Portuguese) related to the workshops to be offered visiting children and also for accompanying teachers (finger puppets)
- VHS cassettes on Finland, power point presentation on CD on Austria, video on the north/south divide, starvation and the world of plenty, that were used during the workshops
- Audio tapes with stories in original languages, songs
- VHS cassettes of each workshop in Portuguese, where the space decorations become more evident.

#### Comments

Some numbers:

30 Student teachers who organized the workshops

5 different spaces (composed of several rooms decorated for the workshops) scattered through town

approximately 4000 children who visited the workshops

Acknowledgements are due to the Supervisors of the Seminar, Maria do Rosário Mendes and Joaquim Picado who organized and supervised the student teachers' workshops and showed enormous enthusiasm in developing the project. Acknowledgements are also due to the student teachers involved and to BARFIE colleague, Maija Korhonen, who promptly answered our request of a reading of the Finnish story on audio.

**Learning English as a Foreign Language: Preparing Pedagogical Materials**  
(English Literature Seminar)

Title: ENGLISH LITERATURE SEMINAR ON INTERCULTURAL EDUCATION

## Rationale

The project was to concentrate on the theme of the seminar - Minorities and EFL through the BARFIE Books – and work on the notion of multicultural Britain through the British selection of books and in the context of EFL (English Foreign Language). As the students who take the seminar are 3rd year student teachers their task would be to develop pedagogical materials to introduce the books to pupils from the point of view of intercultural education. The project involved lectures on intercultural education and the pedagogical approach to EFL by seminar teacher as well as research and project work by student teachers that was task-oriented toward the final product: a series of collective booklets on intercultural themes based on the BARFIE books analysed.

## Books

*Noughts and Crosses* by Malorie Blackman  
*(Un)arranged Marriage* by Bali Railway  
*The Skin I'm In* by Sharon G. Flake  
*So Much* by Trish Cook  
*Gregory Cool* by Caroline Binch  
*Grace and Family* by Mary Hoffman,  
*Chandra* by Frances May Hendry  
*Journey to Jo'burg* by Beverley Naidoo  
*The Twelfth Day of July*, by Joan Lingard  
*Wicked World* by Benjamin Zephaniah  
*The Girl in Red* by Gaye Hickey  
*The Other Side of Truth* by Beverley Naidoo

## Description:

Activities to be developed by student teachers involved:

- acquaintance with online projects on intercultural education with reference to children's books and books for young adults
- analyses of websites
- summarising book chapters
- researching pedagogical approaches to fiction books
- self-correction of materials and revision of colleagues' materials
- collective production of booklets
- collective production of a book of summaries

## Materials produced

4 Pedagogical Booklets on the following themes: Home, Sexual Discrimination, Friendship, Conflict & Resolution – for pupils' use in schools:

1 Book of Summaries of each book, chapter by chapter for teacher reference.

## Comments

The 8 Portuguese students and 2 Polish Students that participated in the seminar considered it relevant and interesting. They particularly enjoyed the autonomy of project work and the collaborative approach, as well as working for a final, very concrete and material goal. Here are some comments:

“I'm happy that we all together were able to create one big project”

“We got to know diverse cultural backgrounds and that will be helpful for integrating foreign students in class later in my professional life” (translated from the Portuguese)  
“The final products are a very positive experience because we (and others) may use them later “ (translated from the Portuguese)  
“I realized we could innovate in EFL teaching without discarding the curricula” (translated from the Portuguese)

Acknowledgements are due to all the students in the English Literature Seminar 2003/4, namely Patricia, Luis, Rute, Gabriela, Teresa, Ana Luisa, Sandra, Gonçalo and the two Polish Erasmus students Beata and Anita.

## **Pedagogical Materials on the Portuguese Books**

### **Aims**

- To disseminate the Portuguese books of the BARFIE collection through the English language.
- To highlight how the books can be explored for intercultural education
- To sensitize children and educators to the Portuguese language

### **Books**

*Estranhões e Bizarros* by José Eduardo Agualusa and Henrique Cayatte

*Brasil, Brasil* by Ana Maria Magalhães and Isabel Alçada

*O Gato e o Escuro* by Mia Couto and Danuta Wojciechowska

*Os Ovos Misteriosos* by Luísa Ducla Soares and Manuela Bacelar

*Violi-Violino, Gigantão e Passaritos* by António Paiva Teixeira

*Zot* by Regina Miranda and Thiago Bajur

### **Description**

Preparing material involved:

- Translations of excerpts of the books into English
- Pedagogical approaches to intercultural issues such as racism, gender equality, acceptance of difference
- Issuing pedagogical booklets to be used in schools abroad and in Portugal that contained excerpts from the books in Portuguese and their translation into English, as well as pedagogical exercises.

### **Material**

Pedagogical booklets on each book with excerpts in Portuguese and English and pedagogical activities.

## **Seminars for In-service Teachers**

### **4.1. Title: EUROPE & THE GLOBAL CITIZEN**

#### **AIMS**

- Discuss with pupils the plurality of cultures in Europe, showing that Europe is not cut off from the rest of the world and that it is interdependent with the rest of the world.
- To reflect upon the colonial past of Europe's present cultural identity and build good community relations in multi-ethnic societies.

- To reflect on the many languages, races and cultures on European soil, on appearances and realities in what concerns cultural identity, thereby promoting integration of migrant & immigrant populations into host societies.
- To discuss what being 'interdependent' and having a 'plurality of cultures' mean in concrete terms.

#### Description

An approach to several books in the BARFIE collection from the perspective of unity and diversity of citizenship in Europe and the rest of the world. The seminar may be a 3 hour presentation, as occurred at two conferences, one in Lisbon and another in Bratislava, or it may be a longer, 15-hour, course.

#### Title: **The BARFIE and EPBC collections: Ideas for Intercultural education**

##### Rationale

- Presentation of Books and some pedagogical resources to in-service teachers in order to:
  - familiarise them with the materials online
  - develop joint action research projects
  - disseminate materials in schools

This was a seminar at a Middle School attended by 30 teachers that initiated interest in BARFIE and EPBC while introducing European books and the European dimension in schools.

#### Title: **In-service 60 hour Course for Teachers on Intercultural Education and Education for Citizenship that includes materials and resources from the BARFIE network.**

##### Rationale

Joining the European Union dictates new ways of conceiving, teaching & learning education for citizenship where the stress must fall on cultural diversity, equal opportunities, national and European identities. It also imposes new ways of community involvement at the local, national and European levels that people do not find easy to integrate.

##### Aims:

- share cultures in the European space
- strengthen European team work
- inform and research on European projects online and on paper
- produce teaching resources for citizenship education
- prepare teaching units
- network project work groups at local, national and European levels

#### Description

The seminar was attended by teachers and community workers that sought involvement with citizenship and intercultural issues. The project work developed during the seminar gave origin to several projects of local, national and European networks of teachers, community workers and schoolchildren, willing to further explore BARFIE resources and familiarised with online resources in the area of citizenship and intercultural education.

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## **Der Einsatz von Büchern der BARFIE-Kollektion – Überlegungen und Erfahrungsbericht**

Gerhard Kotzian

Die Behandlung dieses Themas, darauf sei eingangs hingewiesen, erfolgt unter einer dreifachen Fragestellung aus der Perspektive der schulischen Praxis: Die drei Möglichkeiten lauten:

- 1) Sicht des Schülers/der Schülerin: Welchen Zugang und welchen Nutzen gibt es für Schüler/innen im Zusammenhang mit dem Einsatz von Büchern aus der BARFIE-Kollektion?
- 2) Unter dem Aspekt des Curriculums: Wie decken die oben genannten Bücher Lehrplanforderungen ab?
- 3) Wie können Lehrer/innen Nutzen aus der Verwendung ziehen, bzw. Zum Einsatz der Bücher gewonnen werden?

### **1 Vorüberlegung**

Lesen – eine Basiskompetenz mit vielen Zielen

Allen Unkenrufen zum Trotz ist das Ende der Gutenberg-Galaxis noch nicht eingetreten. Dass sich im Umgang mit Büchern durch die Ausweitung der Nutzung audio-visueller Medien Änderungen ergeben haben, in Wahrnehmung und Nutzung – um nur zwei Auswirkungen zu nennen -, ist aber unumstritten. Jutta Kleedorfer hat darauf z.B. in den Medienimpulsen hingewiesen. Der Titel ihres Artikels deutet bereits darauf hin: „Lesen im Umbruch“. In ihrem Artikel stellt sie u.a. dar, dass zur Zeit zwischen einer „Erosion oder einer Neuorientierung der Lesekultur“ zu wählen sei. Ihre Antwort ist eine klare Befürwortung der Lesekultur, denn – so Jutta Kleedorfer – werden mit dem Lesen drei unverzichtbare Basiskompetenzen entwickelt:

- 1) Lesen ist das Feld des Lernens und des Denkens.
- 2) Lesen ist das Feld der Persönlichkeitsentwicklung.
- 3) Lesen ist das Feld der Rezeptionsschulung.

Aus meiner Sicht lassen sich im Zusammenhang mit Lesen weitere Felder nennen. Sie stehen mit der Institution Schule insofern in Zusammenhang als hier, ähnlich wie in der Institution Familie, soziale Bezüge und Handeln thematisiert, analysiert, trainiert und gelebt werden.

Daher schlage ich vor, in Verbindung mit dem Lesen weitere Basiskompetenzen zu nennen.

- 4) Gelesenes ist Anschauungsmaterial für Handlungen von Menschen in der Gesellschaft. Lesen ist in diesem Sinne Erfahrungserwerb.
- 5) Erzähltes beruht auf Motiven, Entwicklungen und Konstellationen, die in Literatur dargestellt werden. Lesen ermöglicht eine Erschließung der Darstellung dieser Prozesse. Somit eröffnet sich für den Leser die Möglichkeit einer Einsicht in diese Prozesse.
- 6) In der Lektüre begegnen wir Modellen von Realität und Modellen von Beziehungen. Sie werden diskutiert und bewertet. Lesen ist also ein vielfältiger Prozess von Modelllernen, Auseinandersetzungs- und Diskussionsprozessen.
- 7) Lesen ermöglicht das Erfahren von Nicht-Bekanntem und Nicht-Erlebtem. Somit ist Lesen Anbahnung von neuen Erfahrungsausschnitten.

Global lassen sich die Bereiche 4-7 den Zielen eines sozialen Lernens zuordnen. Die Ziele von BARFIE decken sich meines Erachtens mit den oben genannten Punkten.

## **2. Erfahrungsbericht – Lektüre von BARFIE-Büchern**

Im Frühjahr 2004 ergab sich kurzfristig die Möglichkeit Bücher der BARFIE-Kollektion einzusetzen. Involviert waren SchülerInnen der 7. Schulstufe, also SchülerInnen im Alter von etwa dreizehn Jahren. Ziel der Unterrichtswoche war es, die Kinder zu befragen, ob die Bücher für sie von Interesse wären. Dies sollte auf mehrfache Weise erfragt werden. Zuerst sollten die SchülerInnen aufgrund des Covers und des Klappentextes und der Nennung der Hauptthematik sich für die Lektüre eines Buches entscheiden. Nach der Lektüre war ein kurzer Fragebogen auszufüllen. Letztendlich wurden die LeserInnen befragt, ob eines der vorliegenden Bücher Gegenstand einer Gesprächsrunde sein sollte.

### **2.1. Die ausgewählten Bücher:**

Mit dem Thema Behinderung beschäftigt sich Renate Welsch in:

„Drachenflügel“- Anne lebt gemeinsam mit ihren Eltern und ihrem Bruder, der behindert ist. Das Mädchen kapselt sich gegenüber der Umwelt ab, da es befürchtet verspottet und geringschätzig behandelt zu werden. Die Freundschaft mit dem Mädchen Lea bringt sie dazu, sich wieder mehr der Umwelt zu öffnen und ihr Selbstmitleid aufzugeben.

Das Buch bietet eine realistische, unsentimentale Schilderung, die einen guten Einblick in die Lebensumstände liefert. Die LeserInnen können die Scheu vor Behinderten verlieren und Mitgefühl entwickeln.

Auch das zweite Werk – „Regenbogenkind“ – ist dem Thema Behinderung gewidmet. Es stellt an die Leser allerdings eine höhere Anforderung, weil es in zwei Parallelwelten spielt. Die Geburt eines behinderten Kindes lässt für die Menschen der Umgebung klar werden, was im Leben wichtig ist. Und das war auch die Intention des Säuglings. Vor seiner Geburt meinte er zu anderen Ungeborenen: „ Ich will, dass jeder, der mir begegnet, darüber nachdenkt, was wirklich wichtig ist.“

Der Zugang zu Thema und Erkenntnis, beides erfolgt bei diesem Buch eher indirekt. Die einfache Sprache, der knappe Umfang und die letztendlich leicht überschaubare Handlung lässt auch ungeübten LeserInnen einen guten Zugang finden.

R. Jung ist der Autor des dritten Buches mit dem Titel „Auszeit“. Ein behinderter Bub malt sich aus, welches Schicksal ihm zur Zeit des Naziregimes gedroht hätte. Der zweite Teil des Buches bietet den Lesern/innen Dokumentarmaterial an. Fotos von Vernichtungslagern, theoretische Texte und Agitationsmaterial aus der entsprechenden Zeit ergänzen das Buch.

Das Buch bietet eine ausgewogene Mischung von Fiktion und Dokumentation. Es bietet sich an, wenn im Zusammenhang mit dem Deutschunterricht auch Ziele der politischen Bildung angepeilt werden. Für den Lehrer ist es obendrein Grundlage, um fächerübergreifenden Unterricht zu verwirklichen.

Das letzte in dieser Unterrichtssequenz verwendete Buch fällt thematisch aus dem Rahmen. Es ist von Mira Lobe verfasst und trägt den Titel „Die Sache mit dem



Heinrich“. Julia macht sich für ihren Mitschüler Heinrich stark, der von seinem Stiefvater misshandelt wird.

In einfacher, realistischer Art wird das Thema „Misshandlung“ von der Ursache bis zu einer Lösungsmöglichkeit geschildert. Die Protagonistin ist obendrein durch ihre Zivilcourage ein Vorbild. Julia ist für die LeserInnen eine ideale Identifikationsfigur. Außerdem ist das Buch wie nach einem „klassischen“ Kompositionsschema aufgebaut und bietet somit ein gutes Anschauungsmaterial, um den Aufbau eines Buches zu analysieren. Es ist ein Text im besten aufklärerischen Sinn: Analyse- und Lösungskompetenz werden von uns im Leben gefordert – ebenso wie Empathie. Nur so kann eine bessere Welt erreicht werden.

## **2.2. Die Bücher aus der Sicht der SchülerInnen**

Das meiste Interesse fand „Die Sache mit dem Heinrich“. Insgesamt 28 Kinder aus zwei Schulklassen wählten dieses Buch. „Auszeit“ lasen 10 SchülerInnen. „Regenbogenkind“ stand bei 7 SchülerInnen auf der Leseliste. 5 LeserInnen fanden sich für „Drachenflügel.“ (Ironie am Rande: Als Lehrer habe ich vermutet, dass dieses Buch am häufigsten gewählt werden würde.).

Genauere Ergebnisse dieser Umfrage werden später in einem Artikel folgen. Der begrenzte Zeitrahmen lässt lediglich zu, die weiteren Fragen aufzuzeigen, einige werden exemplarisch behandelt.

- 1) Aus welchen Gründen ist das Buch für dich wichtig?
  - a) Ich habe ähnliche Erfahrungen gemacht. Nachfrage nach Erfahrungswelt und Betroffenheit
  - b) Ich hatte vor dem Lesen keine Ahnung über das Thema. Informationswert.
  - c) Meine Gefühle wurden angesprochen. Empathie
- 2) Einschätzung des Schwierigkeitsgrades
- 3) Freude beim Lesen
- 4) Einstufung des Buches hinsichtlich der Qualität
- 5) Soll über die Thematik des Buches im Unterricht gesprochen werden?
- 6) Spricht das Buch Gefühle oder den Verstand an?
- 7) Zufriedenheit mit der Wahl des Buches

Da das Buch „Die Sache mit dem Heinrich“ am häufigsten gewählt wurde, sei hier auf einige Rückmeldungen der Schüler/innen eingegangen. Für die Hälfte war der Informationswert hoch, denn die Kinder äußerten, dass sie vor der Lektüre keine Information zu diesem Thema gehabt hätten.

Etwa 75 Prozent stuften den Text als leicht lesbar ein. 25 Prozent gaben den Schwierigkeitsgrad beim Lesen als mittel an.

Wenig Freude beim Lesen hatten zwei von achtundzwanzig Kindern.

Speziell im Hinblick auf die Ziele von BARFIE ist die Beantwortung der Frage 5 von Interesse. „Soll über die Thematik im Unterricht gesprochen werden?“

18 von 24 Schülern/innen lehnten dies ab. (Anm.: Aus Zeitgründen konnte diesem Sachverhalt nicht nachgegangen werden.)

### **2.3. Stellenwert der Bücher – Einsatz**

Die oben genannten Daten weisen darauf hin, dass die Bücher bei den Schülern gut angekommen sind, aber besondere Zielvorstellungen nicht speziell erreicht wurden, z.B.: Lektüre als Gesprächsanstoß.

Aus der Sicht des österr. Lehrplanes kann gesagt werden, dass die angeführten Bücher wesentliche Kriterien erfüllen. Sie folgen dem Gedanken der Integration, dem Gedanken der Toleranz, dem Gedanken der Gemeinschaftserziehung und decken generell Aspekte des sozialen Lernens ab.

Darüber hinaus erfüllen sie auch die Forderung nach einem fächerübergreifenden Unterricht. Denkbar ist eine Anknüpfung z.B. an Geschichte und Sozialkunde, Biologie und Umweltkunde und Ethikunterricht. Politische Bildung ist ebenso als Unterrichtsprinzip in Österreich verankert, auch in dieser Hinsicht stellen die besprochenen Bücher einen wertvollen Beitrag dar.

Interessant wäre ein Vergleich mit Lehrplänen/Curricula anderer Nationen in dieser Hinsicht.

Eine besondere Chance für die Verwendung von Büchern der BARFIE-Kollektion sehe ich vor allem in Unterrichtsprojekten, die sich mit jenen Themen beschäftigen, die den Zielen von BARFIE entsprechen, Multi-kulturalität, Fragen der Integration, Fragen der Identität um nur drei Themen anzusprechen. Neben einer Vorschlagsliste mit entsprechender Literatur könnte Material mit didaktischen/methodischen Anregungen als Handreichung für Lehrer/innen dazu beitragen, dass vermehrt mit BARFIE-Büchern gearbeitet wird. Ich denke, dass u.a. aus österr. Sicht, ausschlaggebend sein wird, welche Zielsetzungen im Sprach- und Literaturunterricht in der Zukunft im Vordergrund stehen werden, inwieweit Unterrichtsprojekte und fächerübergreifender Unterricht einen Unterricht ersetzen, der nach Ansätzen der einzelnen Fachdidaktiken ausgerichtet ist. Derartige Fragestellungen gehen aber über den Rahmen dieser Veranstaltung hinaus.

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### **Pedagogical Suggestions on How to Use an English Book from the BARFIE Catalogue in Teaching English to Teenagers** **Malgorzata Kolodziejczyk**

#### **1. Introduction**

The BARFIE catalogue of books can be considered as a source of authentic materials to be used in teaching English to teenagers in secondary schools. Authentic materials have been always recommended by methodologists as a successful way of motivating students to learn foreign languages, which 'open the doors to the rich world of senses and to the students' state of mind' (Ellis 1999 : 3). They enable students' independence and their ability to gather and transmit information. The only difficulty, if the question of using authentic materials is looked at from the teacher's perspective, is that there are no ready-to-use materials. The special preparation is necessary because the material may be too culturally biased.

## **2. Justification of the choice of the topic**

The reason why I have chosen to teach orality using the BARFIE catalogue of books is the fact, that according to my students' opinions, speaking is the most difficult of all skills. It is also the ability that they primarily expect to achieve during English lessons. Being able to communicate in a foreign language is the factor that motivates teenagers to learn English. From my own experience I know that school syllabi as well as teachers tend to concentrate on teaching English theoretically, through grammar, so that it is difficult for students to get used to any kind of conversation. The balance between theory and practice is often not maintained.

The books give a wide range of opportunities to practice speaking. Involving some fun and the use of imagination they are quite an attractive way of learning for students. Encouraged to read a story, teenagers will search for information, formulate their opinions and share them with one another. All the BARFIE books are the source of multicultural education. Nowadays teenagers should expand beyond a single national identity and European cultures should be made more understandable. This can be achieved by using the books from BARFIE collection in the EFL (English Foreign Language) classroom.

The European Teacher Training Course on "Fiction and Cultural Identity", which took place in Vienna during 2000 and 2001, had as its aim to explore, to compare and analyse the use of authentic materials in schools (Morgado 2002: 2). That course, financed by the European Union, promoted Intercultural Education because it seems important to recognize that people from another country are similar to us in one dimension and different in another. Those differences and similarities can be discovered through the analyses of books.

The majority of Polish teenagers do not have much knowledge of other European cultures because of little exposure. Acquiring that knowledge 'through conscious effort' (ibid: 3) such as analysing, comparing or discussing the stories in the classroom enlivens students and creates much more positive attitudes towards learning. On the other hand it has to be remembered that teenagers are sometimes 'quick to spot cultural differences' though they 'not always achieve a positive attitude towards them' (ibid: 8).

## **3. Choosing the novel**

There are several points to consider when choosing the appropriate book. First of all the selected material should fulfill the objectives of the curriculum and 'the needs to contain linguistic element applicable to the general objectives of teaching and the learners' individual goals' (Widdowson 1990: 25). The closer the material is to students' interest, the more effective the process of learning becomes. A chosen book should be relevant to the students' level.

Moreover, the teacher should consider a few basic aspects of the students' background: linguistic, conceptual and cultural. Linguistic background influences classroom management and the selection of tasks. Conceptual (knowledge) background determines the need for specifying and generalising information about the selected materials. Cultural background affects the interaction between the teacher and students, influenced also by traditional system of education and characteristics of a specific group of learners (ibid: 4)

The final decision of what book to incorporate is connected with a specific language task. There should also be enough copies of the material to be used so that each student or pair of students can have a copy to use. It is best not to use material with too many pages, unless the pages are clearly numbered for easy reference. Basically the same material is often planned to be used in more than one class, so materials with multiple pieces or pages that fall out or come apart should be avoided (ibid: 2).

#### **4. Using the novel in the classroom**

After bringing the novel into the classroom and giving the handouts to each student it is much more efficient to have students work in pairs. It is a better approach than have them do tasks individually because they tend to be more enthusiastic and work harder. A student with a stronger command of English is not necessarily the one who is able to extract the most information from the material. Students of different abilities are able to complement one another and, as a result, do the task easier. It is important in completing the final task that students tend to 'contribute their individual strengths to it' (Kelly 2002: 2). The teacher's personal experience and other background information should be shared before students begin concentrating on the material.

After the materials have been distributed, a brief explanation is given and some predictably difficult to understand elements, such as abbreviations or ambiguous words and expressions, are cleared.

For the authentic materials to be effective, the questions on the handouts should be well constructed (Morgado 2002: 5)

- to give students opportunity to practise English;
- to help students gain confidence in their English ability;
- to expose learners to cultural differences;
- to help students develop their ability to find useful information quickly.

#### **5. Advantages of using the novel in the classroom.**

Using the novel in the classroom is significant for many reasons both from the teacher's and students' point of view.

Exploiting authentic materials makes students aware that looking at an unfamiliar culture may lead to stereotyping its original meaning. It promotes critical attitudes towards prejudice and makes students 'understand that the others may be a reflection of ourselves' (Morgado 2002: 6). Students' respect for difference and ways of perceiving, categorizing, understanding and valuing themselves and the others are being developed. Authentic materials' real cultural content 'encourages involvement and desire to make comparisons' (Gower 1995: 93). Using authentic materials in the classroom creates in learners positive cross-cultural attitudes and 'develops competence for a European citizenship' (Morgado 2002: 6)

Authentic materials like novels give students opportunities to acquire authentic language. They represent a part of a real piece of communication produced in a given situation. They expose learners to examples of using language in an authentic way – for information, self-expression or enjoyment. They provide language as it is really used.

The novels deal with universal themes such as relationship among people, feelings, experience or environment. They keep students informed about other people. They engage students' attention, reawaken the joy of using a new material. Moreover, they

enable teachers to help students become more independent. Learners are made more confident when they understand what has been written for native speakers (ibid: 6).

From the teacher's point of view the novel contains a wide variety of text types or language styles not easily found in conventional teaching materials and being real they are 'more interesting, more motivating and more readily available than course books' (Gower 1995: 94). They are also perfectly suited for the curriculum and teaching methods.

## **6. Disadvantages of using the novel in the classroom**

In spite of many advantages of using novels in the classroom there are some drawbacks. Those materials are not designed for students, thus they are not graded for level. Some of them are obviously more difficult to understand than others. They always have to be used 'in response to the specific needs of individuals or of a particular group' (Abe 1985: 68) The teacher is forced to look for a suitable material or even to modify the text in some way. It takes time to find something that 'fits in with the class's programme of work and is both interesting and accessible' (Gower 1995: 93). To plan effectively, the teacher should be given access to the resources.

Chosen materials may be too culturally biased and difficult to understand outside the language community. Too many structures can be mixed in them and they can cause problems at the text decoding level. Teachers are often forced to shorten authentic texts and add a glossary in order to make them accessible.

## **7. Aims of using the novel in the classroom**

- to provide interesting topics students would like to discuss;
- to make students aware of other cultures;
- to provide communication activities that will help students develop their speaking skills and increase their communicative competence;
- to enliven and activate students' response to authentic materials;
- to enlarge students' capacity for interaction;
- to stimulate learners' motivation for language learning;
- to encourage students to co-operate rather than compete;
- to help shy students overcome their fear of speaking English publicly or talking about their personal experience, to reveal every student's strong points;
- to introduce pair-work and group work into language teaching;
- to experiment with combining literature in teaching English;
- to develop the teacher's own pedagogical skills and the ability to teach English communicatively in an interesting and involving way.

## **8. Conclusion**

The lessons based on authentic materials such as novels require a longer time of preparation and more complex designs than textbook-based lessons. Many teachers may not be willing to use those materials because of an initial investment of time and effort.

However, when used effectively, the novels help bring the real world into the classroom and significantly enliven the class. Exposing students to literature makes them more interested in the topic and develops their ability to function in an English-speaking society.

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### **VIKTOR SAMUILOV: TIEF IN DURCHSICHTIGER FINSTERNIS** **VERSUNKEN – Märchen für groß und klein** **Irina Boteva-Vladikov**

Meine erste Begegnung mit Viktor Samuilovs Buch „Tief in durchsichtiger Finsternis versunken“ war während der 2. Konferenz von BARFIE Netzwerk in Bratislava, im September 2003, wo es der zur bulgarischen Bücherauswahl für der BARFIE-Bücherausstellung gehörte.

Die einleitenden Worte am Anfang, dass das Buch „den einstigen Kindern (jetzigen Müttern, Vätern, Onkeln, Tanten ...) und ihren Kindern (den zukünftigen Eltern) fabelhafte Abenteuer als Lektüre bietet, die man vorlesen oder alleine genießen kann. Ein Gutenacht- und Gutenmorgen - Märchen in einem“ weckten mein Interesse. Das Märchen, wie ich feststellte, war eine großartige Geschichte. Seit langem hatte ich ein derart spannendes und lustiges zeitgenössisches Märchen gelesen, das vielfältige Interpretationsmöglichkeiten bot. Aus meiner Sicht war es eine echte Herausforderung für alt und jung. Ich war gespannt, wie die Kinder in den österreichischen Schulen, die ich in Bulgarisch als Muttersprache unterrichtete, es wahrnehmen und bewerten würden. (Ob sie es verstehen würden?) Durch die Erzählung von der Reise des sternzählenden Uhus wollte ich ihr Interesse auf einen ihnen unbekannten bulgarischen Autor lenken, sie in die von ihm erdachte märchenhafte Welt, die der Phantasie freien Lauf lässt und mit ihrer beseelten Natur fasziniert, einführen. So wollte ich die Schüler auf die Schönheit der Sprache aufmerksam machen. Ich hatte nur zwei Unterrichtsstunden zur Verfügung, in denen ich versuchen wollte, mit den Schülern von ihren Träumen und der Sehnsucht nach „verrückten, jugendlich spontanen und abenteuerlichen Reisen“ sowie über Freundschaft und Familie zu sprechen.

Hier eine kurze Darstellung des Inhalts:

Der Uhu (die Hauptfigur im Märchen), der erwartungsgemäß das Licht und die lästigen Glühwürmchen hasst, bewohnt die Höhle einer von einem Blitz getroffenen Buche. Er beobachtet die Himmelskörper, weil sein Interesse der Astronomie und vor allem einem rätselhaften Objekt im Meteorstrom der Leoniden, der zum Sternbild Löwe gehört, gilt. Die Tagbewohner des Waldes und die Sonne lassen ihn nicht in Ruhe arbeiten, so dass er von einer „Nacht wie die der Menschen“ träumt. Der Zufall eilt ihm zur Hilfe. Der

Uhu hört im Radio die Werbung für eine Arktisreise, die ihm das Erlebnis der „längsten Polarnacht“ „Schutz der Finsternis“ sowie „eisige Ruhe“ verspricht. Ohne zu zweifeln holt er seines „Vaters“ Brieftrüger tasche und bricht auf, der Erfüllung seines Traum – der „längst anhaltenden Finsternis“ zu entdecken – entgegenzueilen. Bei der Reise fällt er um ein Haar den „Goldzähnen“ eines in die Falle gegangenen Fuchses zum Opfer, begegnet einem „verirrten Schaf“, das „ganz scharf darauf ist, jemanden auf den rechten Weg zu führen“, und lernt eine „verwandte“ Seele – die Fledermaus – kennen, die mit ihrem Fotoapparat Bilder mit „Blitzfinsternis“ knipst, um Erinnerungen zu sammeln. Der Uhu ist besonders glücklich, weil er damit den grellsten Stern – die Sonne – für seine astronomische Studie fotografieren kann. Kurz vor dem Ziel ist er beinahe beim grimmigen Frost erfroren. Eine weiße Eule, die vor der Polarnacht flieht, findet und rettet ihn. Der Uhu nimmt seine Retterin mit auf die Rückreise in die Heimat und zu seiner Höhle. Beide glauben inzwischen schon fest daran, dass „es zu Hause am besten ist“, sie schlagen aber einen Weg ein, der „in die entgegengesetzte Richtung seiner bis vor kurzem noch frischen Spuren“ führt. Unterwegs treffen sie eine Herde „verirrter Schafe“, aber das uns bekannte Schaf ist nicht darunter, weil es einzig und allein in den Schafstall zurückgekehrt ist. Der Fuchs hat sich inzwischen in einen prachtvollen Pelzkragen verwandelt ...

Das Märchen endet mit einem Epilog: nach vielen, vielen Jahren kommt es zwischen dem Uhu und der weißen Eule zu einem heftigen Familienkrach. Alle „verheirateten Vögel“ wissen nur allzu gut, wie das so läuft. Vertieft im heftigen Streit merken sie gar nicht, dass ihr Kind das strengstens verbotene Teleskop findet und reinguckt!

Auf den ersten Blick kommen uns sowohl das Sujet, als auch die Gestalten und die Situationen bekannt vor. Werden die Kinder aber in der Lage sein, tiefer in den Inhalt einzudringen und unter der spannenden Oberschicht – der Geschichte von der Reise des sternzählenden Uhus – den verhüllten eigentlichen „philosophischen“ Sinn des Märchens zu erfassen? Könnten sie einen Text begreifen, der viele philosophische Verallgemeinerungen und Allegorien enthält, die nicht nur für Kinder in ihrem Alter schwerverständlich sind? Besteht doch nicht die Gefahr, dass sie sie für naiv und langweilig halten, also als ein Märchen für kleine Kinder einstufen und das Interesse daran verlieren, ohne einmal zu versuchen, seinen außerordentlich großen gedanklichen Reichtum zu erkennen, und so seine Bedeutung nur auf die „Lehre“ einschränken? Diese Fragen musste ich bei der Arbeit mit dem Stoff berücksichtigen. Ich stand vor der Aufgabe, den Text der Welt und den Interessen der Schüler näher zu bringen, sie emotional und intellektuell zu engagieren; ihnen zu zeigen, dass die Wirkung von Kunst ein wesentlich komplizierter Prozess als die direkte Didaktik ist; sie zu der Erkenntnis zu bringen, dass das, was man für erfunden, unreal, phantastisch oder für einen nicht aktuellen Konflikt hält, sich eigentlich durchaus in die Sprache der Gegenwart übertragen lässt; jene humanitäre Probleme und Werte zu erkennen, die sie mit den Märchengestalten verbinden und sich zugleich klar als ihre Probleme und Werte erkennen lassen.

Die Klasse, mit der ich das Märchen bearbeiten und besprechen sollte, war eine gemischte Gruppe, zu der Schüler der 5. und der 6. Klasse im Alter von 10 bis 13 Jahren gehörten. Sie hatten unterschiedlich lange Zeit Unterricht in der Muttersprache gehabt und ihn auch nicht immer regelmäßig besucht. Einige Kinder sind in Österreich geboren und aufgewachsen oder kommen aus gemischten Familien, andere leben schon lange im Lande, wieder andere hatten bis vor kurzem eine Schule in Bulgarien besucht,

d. h. ich sollte das Buch mit Kindern, deren Sprachkenntnisse stark voneinander divergierten, lesen und deuten bzw. diskutieren.

Meiner Meinung nach entsprach die Aufgliederung und die Botschaft in Viktor Samuilovs Märchen den Wahrnehmungsmöglichkeiten und dem Kenntnisstand meiner Schüler und ließ sich auch sonst ihrem Lehrprogramm (Besonderheiten des Volksmärchens und der Fabel) gut zuordnen.

Ich beschloss, die zwei mir zur Verfügung stehenden Unterrichtsstunden in der Form des Vortrags und anschließender Diskussion zu gestalten, wobei ich den Akzent auf die interaktive und die intertextuelle Unterrichtsmethode zu setzen beabsichtigte.

Vorher gab ich den Schülern die Aufgabe, das Märchen zu lesen und beim Lesen die wichtigsten Momente im Ablauf der Handlung zu bestimmen sowie sich die unbekannten oder unklaren Wörter und Wendungen zu notieren.

- I. Im Hinblick auf die etwas besondere Situation, in der die Kinder die Sprache erlernen, glaube ich, dass die Erläuterung mancher unbekannter Wörter und der für die Schüler nicht nachvollziehbaren Episoden und Geschehnisse, die sie infolge bescheidener persönlicher und sozialer Erfahrung oder ungenügender Sprachkenntnisse nicht begreifen können, eine günstige Ausgangsbasis für die erste Unterrichtsstunde ausmacht. Ich beginne mit der Erläuterung des Titels „Tief in durchsichtiger Finsternis versunken“ und das darin enthaltene Problem, damit die Kinder ihn auf das Werk beziehen können. Während *vdan* („tief, im Innern von etwas versunken“) leicht zu erklären ist, verlangt die Wortgruppe *progleden mrak* („durchsichtige Finsternis“) mehr Aufmerksamkeit. Die Kinder erkennen richtig, dass das Adjektiv *progleden* („durchsichtig“) vom Verb *progledna* („sehend werden, wieder sehen können, etw. geht jmdm. auf“) abgeleitet ist, und können seine Bedeutung ohne Schwierigkeiten erklären: „zu sehen beginnen“. Um die Bedeutung von *progledna* im übertragenen Sinne („etw. geht jmdm. auf“) zu erläutern, benutzen wir das Bedeutungswörterbuch. Dann definieren wir mit der Klasse die klassische Bildopposition *Licht-Finsternis* und schreiben sie an die Tafel. Ohne große Schwierigkeiten bringen die Schüler sie in Beziehung zu den Paaren Uhu-Glühwärmchen; schwarz-weiß; Nacht-Tag; kalt-warm, interpretieren sie richtig und stellen den Kampf zwischen Licht und Finsternis als ein zentrales Motiv im Märchen leicht heraus. Nun kann man schon die Frage, die im Titel steckt, formulieren „Was ist dem Uhu in der stockfinsternen Nacht klar geworden?“ (sie wird an die Tafel geschrieben). Wir versuchen, die Antwort auf diese Frage am Ende der zweiten Unterrichtsstunde zu geben.

Die Darstellung des Märchensujets ist kurz und prägnant, da sowohl die Motive, als auch die Gestalten bekannt sind. Mit Hilfe von Kontrollfragen zum Inhalt prüfe ich, ob die Schüler den Text kennen. Aufgrund der gut angeeigneten und gefestigten Kenntnisse des Sujets und der Komposition sind die Schüler in der Lage, die Elemente der klassischen Komposition selbst zu erkennen bzw. einzuordnen:



Exposition - der sternzählende Uhu und sein Traum;  
Schürzung des Handlungsknotens - Vorbereitung auf die Arktisreise;  
Handlungsablauf - Begegnung mit dem Fuchs; Begegnung mit dem „verirrten“ Schaf; Begegnung mit der Fledermaus;  
Kulmination - Arktis/klirrender Frost;  
Ausgang - Polareule/Heimreise;  
Epilog - nach Jahren wiederholt sich die Geschichte.

An dieser Stelle ist aus meiner Sicht ein hypothetischer Vergleich der Sujetgestaltung im Märchen von Viktor Samuilov und der Sujetgestaltung im Volksmärchen und in der Fabel am Platze, da die Schüler diese Gattung mit seinen Hauptmerkmalen kennen und an solchen Texten gut arbeiten können. Zu diesem Zweck erinnere ich die Kinder an die ihnen bekannten Texte (die Fabel „Uhu und Glühwürmchen“ von Stojan Michailovski und einen Auszug aus der Erzählung „Durch Wald und Wasser“ von Emilijan Stanev). Den Schülern fällt es nicht schwer, den sinnbildlichen Charakter des Uhus zu definieren und darauf zu verweisen, dass er zum einen ein Sinnbild der Weisheit und des Wissens, zum anderen aber ein Feind des Lichtes, d. h. ein Symbol der Hinterlist und des Konservatismus ist. *Und was symbolisiert unser Held?* Die Kinder bezeichnen einstimmig den wissensdurstigen Sternzähler – trotz seiner Abneigung gegen Licht (weil er ein Uhu, d. h. ein Nachtvogel ist) als eine Gestalt, die für Wissbegierde, Beharrlichkeit, Zielstrebigkeit, Entgegenkommen und Güte steht. Die Meinungen gehen auseinander, wenn ich danach frage, *was ihrer Meinung nach die wertvollste charakterliche Eigenschaft des Uhus in unserem Märchen sei*. Einige nennen seine Wissbegier und seinen Lerneifer, andere heben seine Hartnäckigkeit, Beharrlichkeit und Standhaftigkeit in schwierigen Situationen, wieder andere setzen den Akzent auf sein gütiges, liebevolles, und mitleidiges Herz. Unausweichlich kommt es auch zu der Frage, *was die Kinder vom Leben und von den Eigenschaften des Uhus auf sich projizieren*, und so geht man allmählich zur Diskussion über ihre Träume, den Sinn des Lebens, den Wunsch, etwas Außergewöhnliches zu entdecken, usw. über.

Am Ende der Unterrichtsstunde erteile ich den Kindern die Aufgabe, das Sujet in einer oder mehreren Zeichnungen darzustellen (obwohl das Büchlein von Viktor Paunov hervorragend illustriert ist). Jedes Kind stellt auf seine Art das Leben im Wald und seine Bewohner mit ihren Charakteren, Lebensgewohnheiten und den Beziehungen zwischen ihnen dar. Die Zeichnungen verraten die individuelle Handschrift jedes Kindes und wie es die Welt wahrnimmt. Für mich sind die Zeichnungen von mehreren Kindern, die aus den Grundelementen der einzelnen semantischen Märchenteile eine Kreiskomposition gemacht haben, besonders wichtig (Die Frage „*Warum?*“ stelle ich ihnen in der zweiten Unterrichtsstunde).

- II. Die zweite Unterrichtsstunde teile ich nur bedingt in zwei Teile ein:  
Der Zauber des Märchens „Tief in durchsichtiger Finsternis versunken“ ist in hohem Maße auf die originelle Sprache, die aus vielen neuen Wortbildungen, ungewöhnlichen Wortverbindungen, phraseologischen Redewendungen und Metaphern besteht, zurückzuführen. Deswegen

untersuche und bespreche ich zusammen mit den Kindern in der zweiten Stunde die Sprach- und Stilbesonderheiten von Viktor Samuilov. Da die Schüler ihre Muttersprache nicht gleich gut beherrschen, ist meine Hauptaufgabe dabei, ihre Sprachkenntnisse zu vertiefen und zu bereichern. Ich beginne mit der Erläuterung der unbekannten Wörter, z. B. *abgemagert*, *klirren/rasseln*, *Windjacke*, *Wild*, und phraseologischer Redewendungen wie *verirrtes Schaf*, *jmdn. auf den rechten Weg führen*, die die Kinder beim Lesen nicht verstanden und sich in den Heften notiert haben. Weiter mache ich sie auf die neugeschmiedeten Wörter (die Neologismen) und die ungewöhnlichen Wortgruppen aufmerksam. Die Schüler entdecken schnell die Ausdrücke mit umgedrehter Bedeutung „*vom dunkelsten Gedanken heimgesucht*“, „*Tageslampe, deren schwarzes Strahlenbündel...*“, „*Konserven für gute Zeiten (bulg. für „weiße Tage“ – Anm.d.Ü.) Zeiten*“, „*schwarzes Heft*“, „*schwarzer Roman*“ u. a. Besonders interessant finden die Kinder die Neubildungen (Neologismen), die durch den Austausch beider Teile von klassischen Oppositionen entstanden sind, wie z. B. Tag-Nacht, hell-dunkel: *Nachtbuch* anstatt *Tagebuch*, *allnächtliche* Beobachtungen anstatt *alltägliche* Beobachtungen, die *Blitzfinsternis* lieferte eine *Finsterniswolke* anstatt das **Blitzlicht** lieferte eine *Lichtwolke* usw. Im Rahmen eines Übungsspiels suchen wir nach anderen verwandten Wörtern und Synonymen. Die Kinder versuchen, alleine Neubildungen zu konstruieren.

Zum Schluss sind die Kinder selbst in der Lage, den Effekt, den man durch ungewohnte bzw. unerwartete Wortverbindungen und das Spielen mit sprachlichen Ausdrucksmitteln, die Mehrdeutigkeit erzeugen, erzielt, selbst zu bestimmen.

Dann verläuft die Unterrichtsstunde in Diskussionsform, die ich für eine wichtige Form im Literaturunterricht halte. Indem die Schüler über das Gelesene diskutieren, sammeln sie Erfahrungen als Leser, die den Umgang mit dem literarischen Werk – weit über den Unterrichtszwang hinaus - zu einem aktiven und spannenden Prozess machen. Hierfür bietet Viktor Samuilovs Märchen außerordentlich gute Möglichkeiten.

Da es den meisten Kindern schwer fällt, den tiefen Sinn des Märchens zu erkennen und richtig zu erfassen, konzentrieren wir uns auf einzelne Episoden und lesen wiederholt einige wichtige Textstellen. (Besonders gern lesen und reden die Kinder vom Treffen des Uhus mit der Fledermaus, die als eine „verwandte Seele“ gilt. *Warum? – Das Gespräch zwischen den beiden ist sehr unterhaltsam*. In einer anderen Unterrichtsstunde kann es gründlich und detailliert abgehandelt werden.) Wir bestimmen die Rollen der beiden Gestalten und grenzen sie voneinander ab. Die Schüler suchen nach dem Sinn ihrer Handlungen und Worte und bewerten sie. (So gewöhnen sie sich daran, die Umwelt genau zu betrachten.) Ich formuliere Fragen, und die Schüler suchen im Text nach Antworten, die sie dann kommentieren und ihre Meinung äußern. Beispiel:

Was für einen Traum hat der Uhu? - er sucht nach der „*längst anhaltenden Finsternis*“, um „*sich seiner Arbeit zu widmen*“.

Warum ist es wichtig, Erinnerungen zu „sammeln“? – *Weil die Erinnerung bzw. den Eindruck, den man auf dieser Welt hinterlässt, das wichtigste im Leben ist.*

Werdet ihr den Uhu in guter oder schlechter Erinnerung behalten? – *„Man hat keine schlechten Erinnerungen“.*

Wo liegt der Sinn der Verirrung? – *Wer sucht denn nach dem rechten Weg, wenn er sich nicht verirrt hat?; Damit sich jemand verirrt, muß ihm vorher schwindlig werden.*

Ja, aber warum ist dem Uhu „so schwindlig geworden, dass ihm um ein Haar Hören und Sehen vergangen sind und er weder aus noch ein gewußt hat? - weil er einsam ist; weil er nur an seine Arbeit denkt, alles um sich herum vergißt und beinahe stirbt – „weder hörte er sie, noch sah er sie“ (die Fledermaus); „Möge nur die Polarnacht endlich mal über ihn hernieder kommen, komme da, was wolle.“

Der Schwindel und die damit assoziierte Drehung im Kreis verhilft mir zum Übergang auf die kreisförmig gestaltete Sujetentwicklung, die auch in den Schülerzeichnungen zu sehen ist. Ich frage die Kinder, *warum sie die einzelnen Szenen und Gestalten im Kreis dargestellt haben*. Ein Kind antwortete, *„weil das Märchen wieder dorthin zurückkommt, wo es begonnen hat“*. Ich versuch, ihnen die Bedeutung der Geschichte mit dem Schaf, das sich zusammen mit dem Uhu im Kreis bewegt, sowie ihre Worte, dass man „sich erst verirren soll“ zu erläutern. Dabei unterstreiche ich, wie wichtig es ist, seinen Weg, der nicht immer leicht und angenehm ist, weiterzugehen, dass man an die Erfüllung seiner Träume glauben soll und keine Angst vor Fehlern haben darf, weil man aus seinen eigenen Fehlern lernt. (Wir suchen nach Beispielen im Alltag der Schüler). Ich füge hinzu, dass die Kinder von ihren Eltern lernen und an ihnen ein Beispiel nehmen. Ich erinnere sie, dass der Uhu die Briefträgertasche, die einst seinem Vater gehört hat, mit auf die Reise nimmt, und erkläre ihnen die Schlüsselbedeutung des Attributs **„baschtinata“ („väterlich, Vaters-“)**. Die Kinder kommen schnell auf den Gedanken, dass am Ende des Märchens auch das Uhukind das väterliche Teleskop in die Hand genommen hat. Auf meine Frage, *ob auch das Kind mit der alten väterlichen Tasche aufbrechen wird, um nach seinem Stern zu suchen*, antworten die Kinder mit einem eindeutigen „Ja“. So schließen wir auf die Wiederholbarkeit von Lebenssituationen und unterstreichen die wichtige Rolle der Familie. Auf die Frage *„Findet der Uhu den Sinn seines Lebens?“*, antworten die Kinder mit „Ja“. Schließlich fassen wir zusammen, dass es zu Beginn des Märchens für ihn *„wichtig war, sich seiner Arbeit zu widmen“*; dann rettet ihn die weiße Eule, und er *„findet seinen Weg zum Glück“*, d. h. *in der Heimat und in der Familie*.

Auf Grund dieser obendargestellten Analyse kann ich zum Schluss die Frage, die – wenn auch indirekt – im Titel enthalten ist, artikulieren? Was ist dem Uhu in der stockfinsternen Nacht klar geworden? Mit meiner Hilfe finden die Kinder die Antwort in den Worten der weißen Eule: *„Zu Hause ist es am besten, dort kommen Tag und Nacht aufeinander und sind gleich lang: die Nacht ist für Arbeit bestimmt, der Tag für Ruhe und Erholung ...“* Mit der Beantwortung dieser Frage ist die Unterrichtsstunde zu Ende.

Der Umgang mit diesem Kinderbuch von Viktor Samuilov war ein abenteuerliches Erlebnis für die Kinder (und für mich ebenfalls). Es provozierte ihre Einbildungskraft, versetzte sie in eine unbekannte Welt hinein, ließ sie fremde Schicksale miterleben, fremde Gefühle – Freude, Trauer und Leid – mitfühlen. Es half ihnen, die Welt und sich selbst mit einem anderen Blickwinkel zu betrachten, worauf sie wahrscheinlich von alleine nicht gekommen wären. Das hat sie bereichert, es hat sie neugieriger, wissensdurstiger, beharrlicher, unbeugsamer und standhafter in Bezug auf die Schwierigkeiten, aber auch gütiger und mitleidiger gemacht.

Was Alter der Kinder und Zeitdauer anbelangt, so waren sie nicht optimal. Die zwei Unterrichtsstunden reichen nicht aus, und viele Fragen, die während der Analyse und der Diskussionen auftauchten, sind unbeantwortet geblieben. Hinzu kommt der Umstand, dass die Kinder noch nicht imstande sind, auf andere allgemeine, Universalprobleme zu reagieren, die im Märchen dargestellt sind und seit Jahrhunderten auf eine Lösung warten, so z. B.

Warum soll man *„sich zunächst verirrt haben, um dann ein bestimmtes Ziel erreichen zu können? Warum soll es dir zunächst so schwindlig werden, dass sich die ganze Welt um dich dreht, damit du dich verirrst“*?

Warum ist es vorzuziehen, *„die Erreichung des Ziels kurz aufzugeben und sich an einem warmen und trockenen Ort zu erholen, anstatt es pausenlos hartnäckig, aber völlig erschöpft weiterzuverfolgen? Warum ist die Erinnerung an jemanden und der Eindruck, der er hinterlassen hat, das Wichtigste auf dieser Welt“*?

Was ist besser: *„Leben ohne Taten oder die Erinnerung an jemandes Taten, obwohl er nicht mehr lebt“*?

Diese Fragen können als eine Art intellektueller Herausforderung Erwachsenen gestellt werden. Wie am Anfang bereits erwähnt ist „Tief in durchsichtiger Finsternis versunken“ ein Märchen für groß und klein. (Es wäre interessant, das Buch auch älteren Schülern als Lektüre bzw. literarischer Analyse- und Diskussionsstoff anzubieten.)

Wichtig ist, dass die Kinder das Buch mit Interesse gelesen haben; sie haben im Unterricht mit Freude daran gearbeitet und diese – angesichts des Schwierigkeitsgrads des Textes - keinesfalls leichte Aufgabe ausgezeichnet bewältigt.

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### **Language, Culture and Communicative Equity: How to Teach with the Spanish Book Collection** **Eduardo Encabo, Amando López and Isabel Jerez**

The aim of this article is to explain how the Spanish books in the BARFIE collection could be used in education. To do this, first of all, we will write about the relation between language, culture and communication; because we want to use these books in order to improve the training of students. For us, the teaching of language needs more attention and because of this we have to establish a suitable framework for teaching. This must reflect on topics such as Intercultural Education, Globalization, IT.

In the article there are aspects related to the importance of language, critical perspective in teaching and some suggestions to work with the books. We want to go further in trying to obtain an intercultural dialogue between different countries and societies. This would be possible if we use reading as a resource and we motivate students and teachers to read the books. Besides this, we want to use the books in a positive way which reflects on Intercultural Education, searching for values such as respect or solidarity.

### **1. Use of language. Searching for communicative equity**

It is clear that at present hard times prevail for education. While everyone agrees that education is essential for our development, something is failing. Demorgon and Lipianski (1999) have pointed out that a sense of insecurity surrounds educational behaviours and argue that this is due to the fact of external elements imposed by society. This contrasts greatly with what is taking place within the classroom. Teachers are helpless observers of how the current curricular structure fails to motivate their pupils and in doing so creates a problematic situation. Both television and the phenomenon of computers are making life in schools more difficult. For this reason, it is important to consider the question posed by Hargreaves and Fullan (1998): is there something worth fighting for in education? We believe that there is, as exemplified in this article.

There can be no doubt that language plays a vital role in our lives. It would be inconceivable to imagine a society without this exclusively human characteristic, since losing the adjective "human" would convert us into animals or robots. If we reflect on this, from the moment we wake until we go to sleep, our life is language-related.

Language, in its various forms (oral, written, extra-linguistic) facilitates our interaction with others. Communication is a gift which should be preserved and involves the use of abilities which are gradually acquired. Language is an abstract concept which serves as a basis for communicative actions. For this reason and from the perspective we take here, language is fundamental for education, since it is the key which opens the door to all knowledge; moreover its relationship with human thinking is too interconnected to be ignored. This correspondence has been widely debated in the history of linguistics. In this article we adhere to the theoretical position which asserts that our thinking is conditioned by language. With this premise we can infer that formative activity in schools, curriculum planning or teacher-pupil interaction, should be based on the indissoluble relationship between language and thought. The implications are, then, that if we are concerned with making teaching as positive and effective as possible, the treatment of language within the curriculum should be given maximum priority, and, as we attempt to do in this paper, alternatives should be sought out so that no subject area of the curriculum is excluded.

In our interpretation language is seen as more than a reflexive tool which attributes meaning to our thoughts and actions, indeed it is the axis on which all our activity rotates. From our subject area of Language and Literature Teaching, we are attempting to highlight options which will improve communication. While we are aware of the difficulties of working effectively with language and literature in the technological era, since time and production are important, we still feel that language work and especially language teaching is of the utmost importance (Lazar, 2000). It is vital then, that we instil into teachers the notion that placing restrictions on

communication is damaging for our personal development since such restrictions will gradually erode the values inherent to our human condition.

## **2. Teaching Language and Literature from a critical perspective**

The critical paradigm of education provides us with the necessary framework to bring together two concepts: lifelong learning and communicative competence. Indeed, it obliges us to adopt a more democratic and pluralistic approach to educational action. UNESCO explicitly states that the right to education and lifelong learning is no longer something capricious, but is now more than ever a necessity. Immersed as we are in an eminently dynamic society, the specific learning of factual knowledge, although necessary, is not sufficient to combat the enormous economic interest which surrounds us. It is now vital that we broaden our horizons and include ourselves within the philosophy of lifelong learning, which is basic to the desired educational and social transformation. This implies that learning can no longer be an isolated occurrence which eventually leads to the forgetting of the knowledge. On the contrary, this position is not only interesting in itself, but also falls into line with those positions which advocate quality teaching and learning for all, adapted to the needs of the disadvantaged and concerned with overcoming failure in schools. This involves working in accordance with the Equity Schema which seeks greater social justice (Lynch, 1986).

As regards the Teaching of Language and Literature, we should be primarily concerned with functional learning. This means enabling students to adopt the four basic skills in making the transition from the world of school to the world of work (Johnson 2003). Teamwork, in our opinion, will play a vital role in helping to create more equal social structures. In this sense, it is necessary to change the transition of teaching or problem solving which has been defined as processes which are developed in the mind of each individual (Mercer 1995). Rather, we should aim to promote collective activities, since when individuals participate in group practices over long periods of time, their outlook is necessarily broadened, and individuals become members of communities in which ways of seeing, knowing and representing are common (Nieto, 2001). As we have stated before, teachers will be guides who help students improve their knowledge and to re-construct reality in such a way that schools form a microcosm which can be extrapolated to the wider social community.

It would seem clear that if our intention is to establish a suitable framework for the active and functional teaching we are defending, we must reflect upon the conditions which prove optimal for teaching Language and Literature. In this sense we are in agreement with the following statement:

"The acquisition of linguistic skills does not seem to guarantee the consequent acquisition of communicative abilities in a language. On the contrary, it would seem to be the case that an overemphasis on drills and exercises for the production and reception of sentences tends to inhibit the development of communicative abilities. (...) The abilities include the skills: one cannot acquire the former without acquiring the latter. The question is: how can the skills be taught, not as self-sufficient achievement but as an aspect of communicative competence?" (Widdowson 1978: 67)

Nowadays one of the main problems we are confronted with is the fact that structuralist content fails to motivate pupils. For this reason language only becomes accessible when it is real and natural and is anchored in a point of reality and when it is socially useful.

Teaching Language and Literature using a communicative model involves an important change of mentality with respect to educational structures, because it gives more importance to the development of linguistic skills rather than testing academic knowledge (Moran, 2001). We have to design teaching proposals which help us to do easier the things we have expressed until now. Because of this, later we will see different suggestions, but all them are included in the workshop idea. From our point of view, the workshops have to be designed to focus on communicative action. If we get people to communicate, it will be easier to work the values of respect, solidarity and teamwork... Each workshop will be different, depending on the individual students and the context. One must adapt to the situation which is an important concept according to the critical model. A closer understanding of the situation will enable teachers to design strategies that will give optimal results in the communicative transformation for the equality between cultures (Richards, 1998). We need tools to work with in these workshops. Therefore, in the next section we will introduce the Spanish books collection. We think they are suitable to the work in the classroom if we eliminate selfishness or discrimination.

### **3. The Spanish books in the BARFIE collection**

In this section we will explain the Spanish books in the BARFIE collection. To do this, we will make a brief commentary about each book. For instance, the first book we can find is *S of Solidarity*, a book that intends to teach children the concept of solidarity.

With the help of its different images, along with the text, it tries to explain how the solidarity party is celebrated as a day for hope. For these reasons we thought it would be interesting to include it in the collection.

*Parents for Aruna* is a book in which the images are combined well with the text. The plot allows children to begin to be aware of adoption and in that way, are able to appreciate the value of the differences between adoption and having natural parents. They have to learn that being born in another country is not a bad thing but a fact from which they can learn, because we are all people.

The third book is named *The triplets and the three "r"*. Although this book can be used to study environmental education, we can also find values of solidarity and teamwork in the search for a world in which we can see respect between people.

The next book is *Babilonia Station*. This is a book in which we can find a character who is discriminated against because of ugliness. We can clearly see how we must regard people. Reading and valuing, children will be able to create their own view of reality and not discriminate against anybody without reason.

The *"Bola" gang* is a book in which we find a story of an innocent person unjustly accused, maybe by envy or by race. We can also see how the life of children who live in a hospital is told. The plot, step by step, shows how we can build a better society,

*Everyone is special* is a book that shows a different kind of boys and girls. Everyone is different and everyone is special. This is a pop up book and because of this children enjoy using the book. This Spanish adaptation shows us basic concepts such as: taller, shorter, and colour of skin. This is book that allows work with respect, in this way building a more plural and tolerant society.

Another book is *The redskins do not want to be little Indians*. This is a theatre play in which, through humour, a criticism of unfair situations which result in wars is made. Because of this, children can find values such as ambition and power, which are misunderstood. The problem of tolerance has to be used as a tool to show good lessons. Nine characters feature in this text.

*A party under the stars* is a clear example of cooperation between unanimated elements to save the planet. Because of this, they have to organize a party in which there will be friendship and help between other distant neighbours.

*The Sun which has not got any memory* is a book for first readers in which values such as solidarity, friendship and respect are treated. In the book, different non-human characters have to cooperate to get the sun back into their lives, thereby reaching collective happiness. It is a suitable text for teaching children to use teamwork, trying to work with the respect and acceptance of all kind of people.

The last book is *Emilio in the city of people*. Emilio, the book's hero has a lot of adventures in Barcelona. The Internet becomes a starting point to discover a city that has different kinds of people. The fact of having included different characters in the book, such as a Tibetan Monk, a taxi driver, and a writer from Cameroon shows us the cultural diversity that exists in the world. There must be a richness of possibilities and of lessons in differences. If the readers understand the book their daily lives will become fairer.

#### 4. Suggestions for teaching with the books

The following suggestions can be used with the ten books mentioned, but can also be transferred to other books:

- **Create a classroom library.** This activity includes registering and cataloguing the books and all students will take turns to become the classroom librarian.
- **The book-forum.** This activity includes reading one of the books, making a summary of it, having a discussion and above all searching for life lessons.
- **Filling the gaps in the books.** We can erase some words from the text of one book and the students have to find what words were in the text. Another possibility is to create a different text with different words.
- **The story.** In this activity with the beginning of any book we can read one sentence or paragraph and then ask students to continue the story with their own ideas.
- **Create stories with a picture.** With one or various pictures from the text, we will ask the students to tell a new story or simply to describe what they see in the image.
- **Collective storytelling.** Once we have read the book we can continue it but through collective storytelling in which each student has to tell a part of the new story. Of course, we have to design the plot and the characters of the new text. Differences between people in narrative genre. When we have finished reading the texts, we will analyze whether there is discrimination or not. Then, we can suggest to the students to search for more examples of discrimination in different media (TV, Advertising...).
- **The dictionary of equality.** Through analysing the texts, we will find what words are discriminatory. Then we will create a glossary to see the importance



of these words. We want to change these words for others which allow the inclusion of people in society or in our environment.

- **Our environment.** We will try to describe our environment by searching for differences between people. Finally the students will write a report in which they show what their families, friends or places and people they know are like. Then they will read to each other and all their partners. At the end discussions will be included. At pre-school level the whole process will be conducted orally.
- **Drama and Discrimination.** We will try to read the book and to find within it aspects that can be dramatized. The fact that the book belongs to the genre of drama will help us to reach our objective. We can search for clothes, masks, props... to make a performance, and then establish a discussion about what things have appeared in the drama.
- **Analysing the characters.** We will read the books, and then on the blackboard or on a piece of paper we will categorize the different characters in order to discover if the difference is a positive aspect. Then, the students will explain which characters they like and which they do not like.

### **5. Intercultural dialogue. Reading as a resource for equity**

We understand reading as something of value, that affects our lives and without which we cannot do the things we take for granted, things such as reading notices, or understanding messages... Reading has a double social and personal function. This is because it is a tool which is related to writing, and both together help us obtain much knowledge. Besides this, we can discover things about the past or the future through reading, or more concretely, through Literature.

Because of this, we think a good way of eliminating the gap between cultures is to use the books and the Literature of the countries, because it will give us much interesting information which explains behaviour, describes places, tell us adventures from heroes, etc. Within a book we can find a lot of information because authors always include a part of their own lives, and these lives have taken place in a specific country or city.

One of the benefits of a book is that we can learn things about a culture or country without having the necessity of going there. This aspect eliminates the problem of money, and helps us to understand why a person from abroad does things in a certain manner. For instance, if we have read books about English people, we know that they have tea as a particular custom and we can respect that if we understand it. Another example is the "siesta" in Spain. How can American people respect it if they do not know what it is?

When we read a book we are establishing a dialogue with it because we link our experiences to the contents of the book, and get a new kind of knowledge. Because of this, it is very important to read and it is normal that we are wary of the amount of readers around the world, because television or games have taken away our time for reading.

We have to consider reading as a good resource for Intercultural Education because through reading people improve their skills -speaking, listening, reading, writing and their knowledge about the world in which they live. In our case we have presented ten books but we cannot forget classics such as "The Ugly Duckling (Hans Christian Andersen)", versions of "The Hunchback of Notre Dame (Victor Hugo)", or "The Tin

Soldier (Hans Christian Andersen)". These stories help us understand the differences between people and therefore we can work in the classroom with the values of respect and solidarity.

## 6. Concluding Remarks

In this section we are going to do a summary of some aspects we have presented. First of all we have to say that language and its use is the starting point of thought. We are searching for communicative equity to try to build a better and fairer society. Because of this, we need a suitable framework to teach in a way which allows us to promote that communicative environment. When we have talked about the critical perspective on the text, we will find that framework.

We have taken a look at the Spanish books of the BARFIE collection and then we have mentioned some suggestions that could be useful for teachers, librarians and educators. Finally, we have treated reading as an excellent resource to promote Intercultural Education, above all through the dialogue between the readers and the book and between readers and cultures.

We conclude this contribution with the principal ideas in this text:

- We have to search for a communicative environment to promote welfare societies.
- Critical teaching is a good way to get teachers and students to learn together in a meaningful way.
- Reading is the ideal resource to begin to eliminate the gap between cultures.
- There are many strategies and suggestions to make better societies, we only want to apply them to the classroom.

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## **Methodologische Vorschläge zur Arbeit mit dem Buch *Krajina Agord* von Daniel Hevier** **Milos Ondras**

Daniel Hevier: *Krajina AGORD* (deutsch: *Das Land Agord*, englisch: *Gurdland or The Land of Sgurd*)

Daniel Hevier (1955) gehört zu den Autoren, für die die Bildung der Literatur für Kinder nicht nur die Flucht in die Welt der unverbindlicher Phantasie ist, sondern ist auch mit der Aussage über die gegenwärtige Welt verbunden. Sein Buch *Das Land Agord* bringt einen neuen und breiteren Anblick an das Thema der Gewalt und Toleranz. Diese Gewalt bilden heutzutage Drogen, Drogenabhängigkeit, grausamer Terror des Geschäftes mit den Träumen und menschlichem Glück. *Das Land Agord* ist ein Buch, das in Form eines Kunstmärchens erzählt worden ist und den jüngeren Kindern aber auch Erwachsenen gewidmet ist. Der Autor zeigt in diesem Buch dem Kind die Waffe gegen dieser Gewalt, die das Kind in der Liebe der Nächsten und in der Hilfe der älteren und erfahreneren finden kann. Damit hängt auch die zweite Ebene des Buches zusammen – die Toleranz zu den Leuten, die ins Land Agord geraten sind, dass heisst – sie wurden drogenabhängig. Dem Kind wurde erklärt, dass die Drogenabhängigen nicht a priori böse sind. Sie gehören zu den kranken Leuten, die unsere Hilfe brauchen. Umgekehrt, es wird hier auch von den Leuten gesprochen, die vom Drogenverkauf Gewinn haben (Drogendieler und Drogenerzeuger). Das Buch *Das Land Agord* ist dadurch interessiert, dass es im Kind eine psychische Stärke bildet, NEIN zu sagen, wenn ihm jemand seine innere Freiheit stehlen will.

### **1. Brainstorming zum Thema Drogen**

(Gespräch und gemeinsame Diskussion über das Thema Droge – Welche Informationen haben die Kinder über diese Problematik (vom Fernsehen, Internet, Rundfunk, Literatur, bzw eigene Erfahrungen mit den Drogenabhängigen, Drogendieler usw.)?)

### **2. Arbeit mit dem Buch *Das Land Agord***

Titelseite

Identifikation des Autors, seines Schriftstellernamens vom Titelseite – Möglichkeit zum interkulturellen Diskurs (Die Vornamen in der Slowakei kann man nach den formalen Indikatoren (ohne kulturellen Kode zu wissen) in der Relation weiblich/männlich unterscheiden. Die meisten weiblichen Vornamen enden auf Vokal -a, (zb. Eva, Katarina, Ivana, Daniela usw.) die männlichen auf Konsonant (zb. Daniel, Ján, Miloš), bei den Nachnamen kommt bei den Frauennamen in den meisten Fällen die Endung – ová vor. (zb. Hevier – seine Braut =Hevierová).

Identifikation und Suche nach dem Buchnamen vom Titelseite – *Krajina Agord*

Welche Assoziationen (auch im Zusammenhang mit den Kolagen aus der Titelseite) haben die Kinder, wenn sie das erfundene Wort ‘Agord’ hören?

Nach der Diskussion – Erklärung – das Wort bekommt die semantische Bedeutung erst dann, wenn man es vom hinten liest – im slowakischen ‘Droga’ ).

Wie übersetzt man das Wort Droge in die anderen Sprachen? (engl. Drug, deutsch. Droge, slow. Droga) Warum hat der Begriff eine internationale Grundlage? Betrifft sich das Problem der Drogenabhängigkeit nur einigen Länder, oder ist es ein Problem der ganzen Welt?

Bei einigen literarischen Gestalten und Dingen, die in der Geschichte vorkommen und etwas mit der Droge zu tun haben, benutzt der Autor auch diese (vom hinten Lesen) Strategie (zb. N.A.T.A.S – SATAN, YRESIM – MISERY, RELAED – DEALER, CITOCRAN - NARCOTIC

– Frage zur Diskussion : Warum hat der Autor diese Strategie benutzt? (Ambivalenz der Droge – zum ersten Augenblick etwas anziehendes, neues, exotisches, unbekanntes, interessantes, erst dann auch die Kehrseite – Droge als Grausamkeit und Tod ).

### **Zur Struktur der Geschichte**

Die Geschichte besteht aus 26 Kapiteln, die inhaltlich relativ geschlossene Einheit bilden. Jede Kapitel hat eigene Illustration. Der Text jeder Kapitel beginnt mit dem Buchstaben in der Form einer Illumination. Die Buchstaben sind alphabetisch eingeordnet (Hier kann man das Alphabet mit den anderen Sprachen vergleichen.) Die Kinder können im Text nach den Graphemen suchen, die in ihrer Sprache nicht vorkommen (Spezielle Zeichen im Slowakischen sind : š [sch ], č [tsch], ô [uo], usw. )

Frage zur Diskussion: Welche Intention folgt diese alphabetische Einordnung ? (Sie hat symbolische Bedeutung, weist an die Ordnung des menschlichen Lebens hin, die die Droge zerstören will – Analogie zur Geschichte des Mädchens Lucia, das nach dem Ausgang vom Land Agord sucht.)

### **Psychologisch motivierte Anfangssituation der Geschichte**

Am Anfang stellt der Autor allgemeinen psychischen Zustand dar, der meistens im realen Leben vor der Entscheidung Drogen zu nehmen steht. Man empfiehlt den ersten Absatz in die nationale Sprache zu übersetzen:

Are you one of those who feels dissatisfied from time to time? You are looking for something, but you don't know what. You have lost something and you have no idea where it can be. You are longing, but you don't know what for. You would like to see something, to experience something. Sharp little teeth are gnawing at you inside. Some people call it dissatisfaction, others boredom. A little girl named Lucy felt something like that, too. Everything around her seemed dull, grey and boring. At home or at school, every day was just the same.

Fragen zur Diskussion: Habt ihr euch auch manchmal so gefühlt wie die kleine Lucia? Wie habt ihr diese Gefühle bewältigt? Was würdet ihr Lucia empfehlen, damit sie nicht ins Land Agord eintritt?

### **Versuch um gemeinsame Interpretation einiger Illustrationen**

(Der Lehrer gibt den Kindern Grundinformationen über die Reise der kleinen Lucia durch das Land Agord (ihr Treffen mit den negativen Gestalten, die sie nur ausnützen wollen, aber auch mit denen, die ihr helfen wollen. Er wählt einige Illustrationen aus und versucht gemeinsam mit den Kindern über die möglichen Interpretationen der visuellen Codes zu sprechen.

Zb. Die Illustration auf der Seite 19, die die surrealistischen Assoziationen darstellt, die Lucia nach dem ersten Kontakt mit der Droge hat. Einerseits angenehme Gefühle (fliegende Fische mit den Reitern), andererseits die beunruhigende Diskrepanz (Die

Realität ist verschmiert - Die Bäumen am Ufer) und umgekehrt, die Wasserwiederspiegelung ist klarer und auch mit dem Bild (die Kirche), das in der Realität fehlt (Im Text schreibt man noch vom Hören der Glocken – Antizipation des Todes?)

Die Illustration auf der Seite 25. Die Bilder der Drogenabhängigen, die wie Schmetterlinge mit den menschlichen Köpfen dargestellt sind, die zwar die Flügel zum Fliegen haben, die aber nicht freilich fliegen können, weil sie nichts sehen. Und dazu noch ein Motiv der geheimnisvollen schwarzen Gestalt, eines Hirten der Schmetterlinge.

Die Illustration auf der Seite 31, das Bild eines Drogendieters. Die Schlange mit einer goldenen Maske bildet eine synekdochische Darstellung seines Charakters.

Die weiteren Illustrationen drücken meistens die Ambivalenz der Gefühlen aus, die mit der Drogenabhängigkeit verbunden ist – einerseits Imagination, Freiheitsgefühle, andererseits Depressionen, Hoffnungslosigkeit, Einsamkeitsgefühle.

### **Versuch um Schreiben eigener Geschichte**

Die Kinder können nach eigenen Eindrücken von den Illustrationen ihre eigene Geschichte über die Reise Lucia durch das Land Agord schreiben. Ihr könnt sich entscheiden, ob es Lucia gelungen ist, das Land Agord zu verlassen, oder nicht.

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### **Confrontation with the practice of translating children's books from Czech** **Hana Sodeify**

In the framework of the course „Translation Didactics Czech – German”, held by Hana Sodeify at the department of Slavonic studies of Vienna University, the following texts were translated.

„Mama Roma und ihr lieber Herrgott“/„O mamě Romě a romském pánbíčkoví“ by Hana Doskočilová, „Marsmenschen unter uns“/ „Domov pro Mart'any“ by Martina Drijverová, „Bimbo“/„Bubu“ by Monika Elšíková, „Die verzauberte Klasse“/„Začarovaná třída“ by Ivona Březinová, „Die Indianer von Windberg“/„Indiáni z Větrova“ by Markéta Zinnerová, „Bis hierher und nicht weiter...“/„Kam až se může?“ by Jana Štroblová.

I want to express special thanks to our academic advisors, Marie Gruscher-Mertl (Schwechat) and Oriane Ruttinger (Linz).

In the summer term of 2004 I started the project of translating extracts from six Czech children's books into German. My group consisted of eight students, three of them with German as their mother tongue, three with Czech and two who had grown up bilingually.

Our group was quite mixed; five students disposed of working experience with written translations, the other three did not.

When trying to decide who our target group should be, we primarily chose Austrian readers, so, when it came to everyday language, references to time and matter, creolization, etc., we used the Austrian variant of German.

Besides, students were expected to document the translation process and the tools they applied during the project.

In order to preserve the individual translation (style), it was the duty of the student responsible for the text to choose between equally valued translation options.

Some nuts were really hard to crack. The list below is just a short sample:

- Wordplays
- Onomatopoeia
- Rhymes
- Alliterations
- Language Consideration derived from the protagonist's age.
- When should names be translated?
- Special concepts which cannot be expressed equivalently in the other language
- (we tried to maintain the original's variety of styles in the translations, inserting some concepts in other places)
- Homonyms (words which can be interpreted differently)
- Vulgarisms
- Realia
- Dialect translations

### **Wordplays**

Über das Wort „Rechtsanwalt (lawyer)“ und „Richter (judge)“ lachte der jüngere der beiden schick uniformierten Polizisten laut: „Patsch? Du hast Recht, du sitzt in der Patsche.“ Adam bemerkte uns im letzten Moment und schrie, dass wir die amerikanische Botschaft verständigen sollten: „Embassy, Mr. Heaven!“ Der ältere Polizist, der sich vom jüngeren wahrscheinlich dessen unwiderstehlichen Sinn für Humor abgeschaut hatte, lachte auch spöttisch über das Englische: „Emabassy – Mr. Heaven? Du kommst ins Häfen!“

Um diese Passage mit den entsprechenden Assoziationen wiederzugeben und um die kommunikative Äquivalenz im Translat zu erreichen (lawyer – jsi v loji, embassy – do basy) bedienten wir uns des Tools der Ergänzung, judge/Patsch, Heaven/Häfen.

Note of the translator of this text into English:

This example is a dialogue between two policemen making fun of the English words “judge” and “lawyer”. “Judge” sounds like “Patsch” in German, which is not really a term. “Patsche”, however, stands for “a difficult situation, a jam”. In this situation, one of the policemen says, “You are right, you are in a jam.”

“Mr. Heaven”, a name, is turned into “Häfen”, a very colloquial Austrian word for prison. Translated into English the speaker here says, “Mr. Heaven? You will go to prison!”

Attempted translation into English:

The younger of the two policemen with their fashionable uniforms made fun of the two words “judge” and “lawyer”. “Patsch? You are right, you are in a jam!” At the last moment Adam noticed us and shouted that we should inform the American embassy. “Embassy, Mr. Heaven!” The older policeman, copying the irresistible sense of humour of his younger colleague, was laughing too and made fun of the English language. “Embassy – Mr. Heaven? You will go to prison!”

In order to find associations suitable for this passage and to achieve the communicative equivalence in the translation we applied the tool of addition. judge/Patsch, Heaven/Häfen.

### **Onomatopoeia**

Als sie dann sahen, wie Vajduš – einen Schliff da, einen Schliff dort - aus diesen wieder scharfe - geradezu neue Messer - machte, beschenkten sie ihn aus lauter Dankbarkeit mit einem Karren, auf welchem sie sonst von den Feldern ihre Zuckermelonen einbrachten.

(šmik sem, šmik tam): einen Schliff da, einen Schliff dort  
schleif hin, schleif her

Es wurden sogar Fleischhauer konsultiert, die nur von der Variante „das Messer zum Singen bringen“ sprachen, die Beschreibung des Geräusches, das beim Messerschleifen entsteht, sei im Deutschen aber nicht üblich.

Note of the translator:

In this example, the Czech original uses “šmik sem, šmik tam” to illustrate the sound which is produced when knives are sharpened. In German, such a sound concept does not exist, the translators replaced it with “einen Schliff da, einen Schliff dort” which could be translated into English with “grinding here, grinding there”.

Attempted translation into English:

When they saw how Vajduš – grinding here, grinding there – sharpened the knives and made them look almost new, they were so grateful that they gave him their cart as a present, which they normally used to collect their muskmelons from the fields.

We even asked butchers, who only knew the concept “to let the knife sing”. According to them, however, a description of the sound produced when sharpening knives is not used in German.

### **Rhymes**

“Vogelscheuchen nicht gescheit, blaue Strümpfe statt dem Kleid!“

(Koukněte se na ty cumplochy, místo sukní modrý punčochy!)

Diesbezüglich musste eine Dichterin kontaktiert werden.

Note of the translator:

Here the translators into German had to translate a rhyme and contacted a poet for this purpose. Unfortunately, no poet could be found to do the English translation.

## **Alliterations**

Seifenblasen-Susi  
(Mýdlová Madla)

Problematik bei der Kapitelüberschrift: Belassen des Namens Madla oder Alliteration in den Vordergrund stellen. Der Name wurde passend zu Seifenblasen erfunden.

Note of the translator:

In this example the translators had two options: either keep the name of the protagonist (Madla) or keep the alliteration. They opted for the alliteration and called the girl "Seifenblasen-Susi", which could be translated with "Soap Bubble Barbara".

## **Language Considerations derived from the protagonist's age**

"Autsch!" hörte man nach einigen Momenten "Ich krieg' doch lauter blaue Flecken!"

Attempted translation into English:

„Ouch!“ one could hear after a few moments, “I’m gonna have bruises all over!”

## **When should names be translated?**

Welcher dieser seltsamen Vögel hat ihr hinter den Kulissen geholfen das vorzubereiten? Hauptmann Kapaun? Oder Herr Häher?

(Který z divných ptáků v zákulisí jí ho asi pomáhal připravit? Kapitán Kapoun? Pan Kulík?)

Um den Wortwitz zu erhalten, wurden die Namen übersetzt.

Note of the translator:

In this example the names were translated. In the first sentence someone is thinking of a person, a “strange bird”. “Kapaun” and “Häher” are – like in the Czech original – names of birds.

Attempted translation into English:

Who of these strange birds had helped her behind the scenery to prepare this? Captain Capon, or Mr. Jay?

In order to keep the funny wordplay the names were translated.

## **Special concepts which cannot be expressed equivalently in the other language**

(we tried to maintain the original's variety of styles in the translations, inserting some concepts in other places)

Mir ist auch eingefallen, dass ich irgendwelchen alten Leuten helfen könnte, zum Beispiel für sie einkaufen gehen könnte, wenn sie selbst nicht mehr gehen können. Ich hab' so zehn Wohnungen bei uns im Haus abgeklappert, aber fast niemand wollte etwas oder man wollte mir dafür nichts geben.

(když nemůžou na nohy – markiert, anstatt obešel jsem deset bytů – nicht markiert)

Attempted translation into English:

I had also thought of helping some old people, for example do the shopping for them when they can't go themselves. I went round the whole house, ringing at about ten doors, but nobody needed anything or they didn't want to pay me.



**Homonyms (words which can be interpreted differently)**

Er steckte einen Schleifstein in seine Hosentasche, nahm die kleine Raša an der Hand und sie gingen zu den Bärtigen, um ihnen ihre Idee vorzuschlagen.  
(dal do kapsy) Jackentasche, Hosentasche, Tasche?

Attempted translation into English:

He put a grindstone into his trouser pocket, took the hand of small Raša, and they went to the guys with the beards to suggest their idea to them.

(dal do kapsy) pocket of jacket, trousers, a bag?

**Vulgarisms**

"Bah! Das ist ein Mega-Trottel!"

("Ty jo! To je parádní debil.")

Translation into English:

„Bah! He is a bloody-jerk!“

**Realia**

In die Mitte des Tisches stellte ich eine Vase mit Herbstastern. Das sind Herbstblumen, die bei uns noch im Garten blühen. Sie sind schön gelb und schauen fröhlich aus.

(s listopadkami)

Chrysanthemen? Nach vielen Recherchen – Internet, Blumenhandlungen – stellte sich heraus, dass es sich um Herbstastern handelt.

Attempted translation into English:

I put a vase with Michaelmas daisies in the middle of the table. These are typical autumn flowers, which still are blooming in our garden. They have a beautiful yellow colour and are cheerful-looking.

(s listopadkami)

Chrysanthemum? After a lot of research work on the Internet and in flower shops these flowers turned out to be “Herbstastern” (Michaelmas daisies).

**Dialect translations**

„Jetzt ist grad keiner mehr im Garten“, forderte ihn Franzl eifrig auf.

(Včil v zahradě nikdo není...) Konnte nur durch Konnotationen grad ausgedrückt werden.

Note of the translator:

„grad“ is an Austrian dialect expression for „gerade“ (gerade jetzt = right now)

Attempted translation into English:

„Righ‘ now, nobody is in the garden,“ Franzl eagerly said to him.

Generally, we observed, that most students underestimated the time they would need to finish a translation; they were not aware of the fact that compared to a crude translation you need to spend at least twice the time on the end product, i.e the translation ready for publication.

Experiencing translation practice, team work, team spirit, joint considerations, the strong motivation to prepare well to live up to the team's expectations, the pleasure of searching for unconventional translation solutions and the various contributions always expected with suspense, were some of the reasons why this project turned out to be a vivid course, which showed the whole bandwidth of practical translation and which truly was an extraordinary experience. We express our thanks to Barfie that they turned to us with this project.

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**Einige Worte über meine Arbeit mit den Bulgaristikstudenten während des Übersetzungsseminars im Rahmen der Sammlung von Übersetzungen aus BARFIE – Kinderbüchern**  
**Dona Mark**

Da mein Leben im Geiste des BARFIE-Projektes verlief, gestatten Sie mir, mich kurz als Teilnehmerin vorzustellen. Mein Name ist Dona Mark. Ich schätze mich glücklich, Universitätslehrbeauftragte für Bulgarisch am Institut für Slawistik der Universität Wien sein zu können. Meine dortige Aufgabe beinhaltet die Lehrveranstaltungen Landes- und Kulturkunde Bulgariens sowie Bulgarisch I Teil 2. Zusätzlich betreue ich seit einigen Jahren im Sommersemester die Bulgarisch – deutschen Übersetzungsübungen. Ein Traum ist wahr geworden.

Bis zur Matura wuchs ich in der Heimat meines Vaters, Sofia, Bulgarien, auf. Alljährlich verbrachte ich ein Teil meiner Schulferien bei meiner Großmutter in Prag, Tschechien, der Heimat meiner Mutter. Mir wurde ein großes Glück zuteil. Ich hatte die Gelegenheit Bulgarisch und Tschechisch spielerisch zu erlernen. Ich konnte die Wärme zweier verschiedener Kulturen verspüren, konnte meinen Horizont erweitern, und mein Verständnis für Menschen aus verschiedenen Ländern entwickeln.

In Wien angekommen, bot sich für mich wiederum die Gelegenheit die deutsche Sprache zu erlernen. Ich besuchte die Vorlesungen „Deutsch für Ausländer“, wo ich mit der faszinierend prägnanten deutschen Grammatik konfrontiert wurde. Durch diese Gegenüberstellung wurde mir erst klar wie ich eigentlich Bulgarisch spreche. Plötzlich wurde mir bewusst, dass die Sprachen auf viele gemeinsame Wurzeln zurückzuführen sind. Die Etymologie wurde so meine Lieblingsbeschäftigung. Beim Unterhalten sowie beim Zuhören tauchen die gemeinsamen Wurzeln vor meinem inneren Auge auf. Nach meinem Entschluss, der sich schon sehr früh herauskristallisierte, mich zur Gänze dem Studium der Sprachen zu widmen, entschied ich mich für die Übersetzer- und Dolmetscherausbildung, welche ich auch mit Erfolg abgeschlossen habe. Zur Zeit meines Studiums gab es noch keine Bulgarisch – deutschen Übersetzungsübungen.

Die Studierenden, die meine Vorlesungen besuchen, sind nicht nur Studenten der Slawistik, sie kommen aus den verschiedensten Studienrichtungen. Es sind dies Studenten aus dem deutschsprachigen Raum, an erster Stelle aus Österreich. Nach der Wende von 1989 gesellten sich auch bulgarische Studenten als zweitstärkste Gruppe hinzu. Viele von ihnen studieren auch an der Wirtschaftsuniversität in Wien. Seit es Bulgaristik in Wien gibt, erfreuen wir uns auch Studenten aus anderen slawischen Ländern begrüßen zu dürfen. Das Studium der Slawistik in Wien ist an keine

sprachlichen Vorkenntnisse gebunden. Es bereitet mir immer wieder Freude, wenn Studierende an der bulgarischen Sprache Interesse bekunden. Ich sage ihnen auch wie glücklich es mich macht, und frage sie nach dem Grund für ihre Entscheidung Bulgarisch zu lernen. Einige Studenten haben einen bulgarischen Partner bzw. Partnerin. Andere haben beruflich in Bulgarien zu tun, z. B. Archäologen, Botschaftsangestellte, Volkstänzer, Deutschlehrer usw. In jedem Fall ist es aber das Interesse für das Land und seine Menschen. Mit einem Wort die Liebe zu Bulgarien und seiner Sprache. Diese Einstellung ist es auch, die sie während des gesamten Studiums beflügelt und sie zu einem positiven Abschluss führt.

Aufgrund eines Rundschreibens im Hause/Juli 03 brachte ich in Erfahrung, dass das BARFIE (Books and Reading for Intercultural Education) Comenius 3 Network unter der Leitung von Frau Mag. Ratcheva eine Sammlung von Übersetzungen aus Kinderbüchern vorbereite, darunter überwiegend von slawischen Autoren. Man beabsichtigte nicht die Übersetzung ganzer Bücher, sondern nur einiger Leseproben, von 6 – 8 Zeilen bis maximal 6 Seiten. Frau Ratcheva suche nun nach Lektoren und/oder Studierenden, die sich an dieser Übersetzungstätigkeit beteiligen könnten. Es ginge dabei um: Bulgarisch, Makedonisch, Polnisch, Slowenisch, Slowakisch und Tschechisch. Die Bücher würden allen daran interessierten Personen von Frau Ratcheva zur Verfügung gestellt werden.

Da ich an diesem faszinierendem Ereignis mitwirken wollte, habe ich umgehend Kontakt zu Frau Mag. Ratcheva aufgenommen. Aus Bulgarien standen vier Bücher zur Auswahl: Bulgarische Kinderliteratur sowie zweisprachige Kinderliteratur der Roma und der türkischen Minderheit in Bulgarien. Es bot sich im konkreten Fall die Gelegenheit zur Förderung der interkulturellen Bildung durch Übersetzung von Kinderbüchern anderer Kulturen. Es bot sich die Gelegenheit anhand von Texten weniger bekannte Literaturen dem Westen zu präsentieren und so einen Beitrag zur Erhaltung der Vielfalt zu leisten.

Gleich zu Beginn des Studienjahres (im WS 2003/04) setzte ich die Studenten über das BARFIE – Projekt in Kenntnis und ersuchte sie um Teilnahme. Weil die meisten von ihnen Anfänger waren erschien ihnen die Beteiligung im ersten Moment als äußerst schwierig. Ich versuchte die Studierenden zu ermuntern, indem ich sagte, dass die Übersetzungsübungen ohnehin erst im Sommersemester begännen und sie bis dahin noch Zeit hätten die bulgarische Sprache zu erlernen. Dann fand sich ein mutiger Student der sich unbedingt am Projekt beteiligen wollte. Anders verhielt es sich als ich mich an österreichische Studenten aus höheren Semestern sowie an Studenten die zweisprachig (Bulgarisch und Deutsch) in Österreich u. ä. aufgewachsen sind, wandte. Zu meiner großen Freude verspürte ich sofort ihre Begeisterung für das BARFIE – Projekt. Ich zeigte ihnen die Kinderbücher, und sie suchten sich selbst die zu übersetzenden Geschichten aus. Es beteiligten sich im Rahmen der Übersetzungsübungen ca. 12 Studierende an der Übersetzung von BARFIE – Büchern aus dem Bulgarischen ins Deutsche.

Mir ist bewusst, dass ich als Lehrbeauftragte eine Vorbildfunktion habe. Aus diesem Grunde gebe ich mir große Mühe, dass alle Studierenden, welcher Herkunft bzw. Muttersprache auch immer sie sind, in gleicher Weise meine Zuwendung und mein Lob erfahren. Von Konfliktsituationen bleibt auch der Unterricht nicht unberührt. In diesen im Rahmen meiner Praxis äußerst seltenen Situationen, die aufgrund unterschiedlicher

kultureller und religiöser Zugehörigkeit entstehen, mache ich darauf aufmerksam, dass alle Menschen gleichwertig und dass ihre Wertvorstellungen und kulturelle Orientierungen zu achten sind. Außerdem sollte die Völkervielfalt als geistiges Erbe anzusehen sein.

In der gemeinsamen Arbeit an dem BARFIE – Projekt konnten die Studierenden aus Bulgarien wie auch aus Österreich voneinander lernen. In der Übersetzungstätigkeit fand ein angeregter Austausch nicht nur auf sprachlicher Ebene, sondern auch auf kulturellem Gebiet statt. Dies ermöglichte den Studierenden sich, über ihre eigene nationale Identität hinaus, zu entwickeln, welches zu einem besseren Verständnis anderer Europäischer Kulturen beitrug. Für die Studierenden war es wichtig, sich dessen bewusst zu werden, dass Menschen aus anderen Ländern ihnen einerseits ähnlich sind, zum anderen jedoch auch Unterschiede aufweisen. Diese Gemeinsamkeiten und Unterschiede können beispielsweise aufgrund der Übersetzung von Kinderliteratur festgestellt werden. Eine gute Übersetzung kann den Charakter eines Volkes widerspiegeln und außerhalb seiner Grenzen seine Eigenheiten bekannt machen.

Während des Seminars fiel mir besonders positiv auf, wie gut sich die Zusammenarbeit zwischen den Sprachgruppierungen gestaltete, wie sehr die Studierenden voneinander profitierten, wie sich der Wortschatz beider Gruppen in beiden Sprachen vergrößerte. Die Arbeitsergebnisse waren derart erfolgreich, dass sogar fünf der Übersetzungen zur großen Freude der Studenten dank Frau Mag. Ratcheva zur Veröffentlichung gelangen werden. Bei diesem Projekt konnten sich einige der Teilnehmer als hervorragende literarische Übersetzer hervortun. Meines Wissens gibt es in ganz Österreich ganz wenige davon. Mit Hilfe der BARFIE – Bücher kann sich Bulgarien mit all seinen Bewohnern in seiner kulturellen Vielfalt nicht nur meinen Studenten sondern auch der gesamten westlichen Welt präsentieren. Somit war diese Tätigkeit nicht nur auf sprachlicher Ebene befruchtend, sondern förderte darüber hinaus den Abbau von Vorurteilen und führte zu kulturübergreifender Aufgeschlossenheit. Die Kooperation dient auch zur Herausbildung der Fähigkeit die Sicht des Partners und der Partnerin in der Fremdsprache zu verstehen und zu achten. Die BARFIE – Bücher könnten einen Beitrag zur besseren Völkerverständigung leisten und auf ein Leben in Einer Welt vorbereiten.

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## PART TWO - FROM BOOKS INTO OTHER MEDIA: READING, USING & PERFORMING

### Introduction

We are living times of anxiety that reflect on how we are prepared to talk about children, what they need and what they do. Mostly, nowadays, we elect to speak about what children have ceased to do, namely read books or like books. Sometimes we forget to bring into the discussion of children's and young people's lack of enthusiasm for book reading the new cultural objects and artifacts they spend hours interacting with such as computer games and the Internet. Are we truly witnessing the emergence of a new children's culture? Have these new technologies changed children and young people beyond recognition? Are young people developing new ways of reading and discarding books because the latter do not appeal to them anymore? Are books rising to the challenges of new media? These are all pertinent questions that are brought to the fore in Part Two of *The BARFIE Handbook of Pedagogical and Scientific Approaches to Children's Books and Intercultural Education*.

The facts are that not only are books changing, but also the ways of reading and consequently concepts of education of how adults should organise children's culture. Schools are slowly coming to realise that what they teach lacks perhaps relevance, if not in terms of content, then in terms of methodology. And so are libraries, too. They now have to concur with the Internet and with the new mediascapes as well as with the absence of young people's love for books.

Three dimensions are thus discussed in this part of the *Handbook* called 'From Books into Other Media: Reading, Using & Performing': that of the mutual influences of books and new media in terms of cultural function and narrativity; that of the place occupied by libraries and librarians in schools and in society if they wish to attract young people, i.e. how to promote the uses of books and reading while keeping in pace with children's and young people's material practices and cultural preferences; and thirdly, the dimension of using books and reading to actively impact on what are problem areas of contemporary societies, namely the functional illiteracy of many school-children and the provisions available for hear-impaired, deaf or traumatised immigrant children.

New media and old media, their relationships and reciprocal influences is the scope of the three first contributions.

**Lilia Ratcheva-Stratieva** in 'The New Media and their Influence on the Narrative Forms Used in the Books for Children claims that the new media constitute a challenge to old media (such as books) to transform themselves and grow into novel directions, while becoming part of their content and impacting on narrative techniques.

While Lilia Ratcheva-Stratieva's article wanders through the BARFIE collection books, electing several to illustrate the point that literature & children's books are getting better because of the pressures put on them by new media, **Monique Hennequin** in 'Nouvelles Technologies ou Nouveaux Médias et Littérature pour la Jeunesse (Fiction)' describes the 'cyberpunk', 'virtual' and 'high tech simulations' of books that are gaining ground in children's fiction in France. Hennequin highlights the centrality of the

computer in the books' plots, the relocation of the reader as the author of the book and the new ways of reading that have ceased to be linear to become an 'exploring'.

**Margarida Morgado** in 'Digital Generations: Young People and Intercultural Education through the Internet' focuses on an evaluation of websites of intercultural education through fiction content from the BARFIE Catalogue of Projects. She calls attention to the novel ways through which it has become necessary to represent and address 'children' and 'young people' in the contexts of storytelling and reading.

**Silke Rabus** in "The Role of the Children's Library in a State of Flux. Children and Young People in Austrian Public Libraries" focuses on reading promotion strategies of libraries, namely through presentation of the innovative Austrian project LESERStimmen, initial and in-service training for librarians on the topic of young people and their needs, the new children's department of the Vienna Main Public Library (the Kirango Planet) and the very recent concept of a library for adolescents created at the Viennese Library for Young People at Philadelphiabrucke.

**Stanislawa Fadrowska-Adameczyk** assisted by **Irena Janowska-Wozniak** in 'Not Only Book Owls' again focuses on the role of libraries – in this case, the school library as resource & information centre and community centre. The authors claim that the school librarian's task has become one of continual involvement with children's interests and practices and a constant renewal of methodologies to win them over to the library.

The promotion of reading from the perspective of teachers is **Jutta Kleedorfer's** theme in 'New Aspects of Reading Promotion in Austria'. Children are increasingly not coping with the basic of reading and leave school as functionally illiterate. As remedial strategy Kleedorfer offers an integrative approach to reading that comprehends the cognitive, emotional and social dimensions of the child/ individual through a novel tool – the Salzburger lesescreening.

**Silvia Guenova** and **Anton Egger**, 'Vortrag: Kinderliteratur und Theater' present their experience of helping hearing impaired and immigrant children with little competence in the dominant language to perform stories through theater and dramatisation.

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### **The New Media and their Influence on the Narrative Forms Used in the Books for Children**

**Lilia Ratcheva-Stratieva**

There is currently much writing about the relationships between literature and the new media, about the different prophecies that did or did not come true, as for example that the end of the print medium was at hand, that electronic books would gain huge popularity, etc.

I don't want to add to these discussions, I would only like to say one thing: for me personally the difficulties and obstacles are usually a challenge that urges me to work harder in order to achieve my goal. Maybe because of this attitude of mine, I consider

the new media also a challenge that forces literature to look for new forms, new ways of expression and new contents.

The BARFIE book collection was compiled with a special focus on multiculturalism, and on the possibility to use these books in the classroom for the purposes of intercultural education in order to raise children's awareness of Europe's linguistic and cultural diversity. Some of the best authors from seventeen European countries were proposed for the collection, a proof of that is the fact that among the authors and illustrators of the BARFIE selection there is one Andersen award winner, at least twelve were nominated for this highest international prize in the field of literature for children, some illustrators are award-winners from BIB Bratislava, some authors are Janusz Korczak award recipients, etc. And although the selection was made according to special thematic criteria, we can find lot of innovative narrative forms in the majority of the BARFIE books, and some of them are also due to the new media.

The challenges and the ways literature is influenced by the new media point in different directions.

### **In the content of books**

The new media enter books and become an organic part of their stories. Thus, it is no longer surprising to find elements of new media in animal stories, as for example the wonderful humorous book from Portugal written by Luisa Ducla Soares "Os Ovos Misteriosos" (The mysterious eggs) about the hen that decides to leave her home environment because all her eggs have been taken away from her. In her new nest in the wilderness she hatches an egg... and while she goes to find some food her nest becomes full of eggs. When they start cracking open, she realises she is the mother of a parrot, a serpent, an ostrich, a crocodile and a chick. Although it is very difficult to take care of all these different children and to satisfy everybody's needs, she loves them all. The ostrich for example has a very extravagant taste and the hen has to look for different strange things for him to eat, among them not only a clock but also an old TV which the hen probably carries from the far-away village to the wilderness. And the text reads: She was exhausted to transport provisions for the greedy ostrich.

Or let us take another example: The book "Gregory Cool" by Caroline Binch. Gregory, a city boy from UK visits his grandparents in Tobago. Everything seems to him boring. The food is strange, the sun too hot, his cousin Lennox is on another wave length - and there are none of high-tech gadgets that a cool city-boy takes for granted. The first day is bad, but the second is even worse. With more itchy insects' bites, and there is still nothing to do, not even a TV to watch. While his cousin Lenox goes to feed the goats, Gregory waits for him, playing with his pocket video game until eventually he starts discovering the charms of this life as well. In a very discreet way the author gives us hints of how Gregory changes and how his life is getting richer after his stay in Tobago. With only one sentence: "Maybe Tobago was going to be all right after all" the author gives the readers a hint of the importance of getting acquainted with new cultures and new ways of living.



## **II**

### **The influence of new media on the narrative techniques**

The new media are part of the content of the books but I think it is much more important and interesting to see how the new media have influenced the narrative techniques, including the visual narratives.

Here I would like to give you some further examples from the BARFIE Book collection:

#### **Camera perspective in the illustration**

Let's take the Austrian book "Das Königsspiel" by Maria Blazejovsky. This is a clever and witty picture book about the friendship between two children, Tim and Tina, which, as close friendships tend to, is sometimes accompanied by quarrels, envy and jealousy. The illustrations adopt a cinematic viewing technique, as if a camera is following the two children. When Tim and Tina are playing, the illustration is on the level of the children and like a film camera follows their games. When they start quarrelling who will be the king and who will wear the crown the camera withdraws and the perspective is from above. The more the children quarrel, the more the camera follows this perspective. Details are interesting here – the dog and the cat, each belonging to one of the children, also start quarrelling, even the fur toys of the two children quarrel with each other. Then, the author gives children some time to go through the stages of wrath, sorrow and loneliness until they come to play together again. It is only when the children start again playing together that the camera turns to their smiling faces.

#### **Another cinematic device may be discerned in the use of the colours**

In the often quoted book "Jez" (Hedgehog) by Katarzyna Kotowska we find the play of colours, which become part of the plot. The book starts with a colourful picture of a house built by a young family. The next page shows the same house in grey, it is sad as there are no children in it. Sad and grey is also the life in the new house, as well as life in another house – a house with children who have no parents and where the young couple find their hedgehog child.

Then, gradually, as the little Piotr loses his prickles the colours start coming back, which means that life is coming back, and on the last picture we see the sun shining, the colours are bright like the sun, and the author imagines the future when the little Piotr will be already big Piotr, and some day he will open his hands like wings and will fly away from his parents.

#### **Talk show (Reality show)**

The Slovenian author Desa Muck writes in the style of a reality show while at the same time parodying reality shows in her book "Deadly serious about drugs". The housewife Desa wants to write a book about young people and goes to a psychotherapist to hear about interesting cases. Everything in this novel is strictly documented, the time, the places, the conversations so as to imitate reality. With much humour and self irony Desa Muck depicts the adventures of the housewife Desa and how she becomes involved little by little in the life of an extravagant young girl.

### **Combining fiction and documentary - “Auszeit oder der Löwe von Kauba (in engl. Time-out or the Lion from Kauba) by Reinhardt Jung**

This book deals with a chapter of Nazism, which was for a long time not so well-known – the murder of thousands of handicapped people in gas chambers. The book is part of the Austrian selection for BARFIE, as it was published by an Austrian publishing house, although the author is German. This, by the way, also illustrates the ongoing internationalization of culture in Europe today. Reinhardt Jung was a journalist who worked a long time for German radio. Maybe his experience as journalist helped him to find his innovative style, or maybe the topic itself suggested his approach. Anyway, he developed a story on two time levels – the story of a handicapped boy living today and the story of a handicapped boy during the Nazism. In the fiction story the author uses real quotation from that time, and he himself acknowledges that without several documentary books it would have been impossible to write “Auszeit oder der Löwe von Kauba”.

The second part of the book consists of real documents from this time, for example photos. Nazi propaganda documents against the disabled people and against the children coming from families of alcoholics. A leaflet thrown by the British Royal Air Force on June 23, 1941, entitled “200 000 “useless” which informs that 200 000, old, sick or handicapped people, among them many children, were murdered in the gas chambers. The house in Tiergartenstraße 4 in Berlin. This was the address of the Office from where the action to annihilate “the lives without value” was planned and organized.

By the way, this book was unanimously selected by the Janusz Korczak Jury 1998 as Best Book and was awarded the Janusz Korczak Prize. As president of the Jury I was convinced not only of the importance of the topic, but of the innovativeness of the form of this book. When reading Jung’s book again and again I see it hasn’t lost any of its thematic importance and innovative character.

“Auszeit” by Reinhardt Jung, an author who unfortunately died too early, does not only combine fiction and document, i.e. it not only mixes different genres but uses also other narrative techniques, such as story within a story, disruption of traditional time and space relationship, appropriation of other texts, that together with the above-mentioned have been termed metafictional devices.

### **III**

#### **Modern Narrative techniques, Metafiction**

The books from the BARFIE Collection are not influenced only by the new media. They also use different modern narrative techniques, not only those from adult literature but also new ones, based on the visual medium. For example in BARFIE books we can find different metafictional devices. Very shortly what is meant under metafiction.

Patricia Waugh defines metafiction as "fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality."

The mixing of genres, changing forms and formats and changing perspectives, something we often find in the books of the BARFIE selection—are one of the most

popular metafictional devices, distancing readers from the text, and positioning them in more active interpretive roles.

Let's take the Slovak book "The squirrel Veronka", a book with a new and unusual design, written by Jan Ulicijansky and illustrated by Peter Cisarik. Already the first illustration uses a metafictional device: the squirrel Veronka goes out of the forest but this is not really a forest, it is a book which Veronka comes out of, at the same time reading another book where another real squirrel is hidden. The illustrations in the book are flat, reminding parts of a wooden puzzle. René Magritte's influence is obvious.

Nonlinear and nonsequential plot, disruptions of traditional time and space relationships in the narrative(s) are to be found in another book from the BARFIE collection "Das Regenbogenkind" (The rainbow child) by the Austrian Edith Schreiber-Wicke, where the action is developing on two different spatial worlds which come together at the end of the book. The protagonists of one spatial world are the unborn children, who dream about what they will do when they are born. In the other world there is a family expecting the birth of a new child. Little by little the reader gets acquainted with Naomi, an unborn child who dreams that everybody who meets her will think about what is important in life. The reader also meets the family and the feelings of the parents and the future brother. Finally both worlds meet as Naomi turns to be the child the family is expecting, and a child suffering from Downs Syndrome. Very discreetly, the author describes the reactions of the parents and the little brother, the friend Selina and the neighbours. And just as discreetly the author shows how the little Naomi really makes people think what is important in life.

In the novel "Hera, moja milosc" (Hera, my love) Anna Onihimowska explores the possibility of multiple readings and meanings. Although written with the intention to reach an adult audience, this book about drugs and their deadly effects is interesting also for readers of age 14 and over. It is worth also pointing out the polyphonic narratives or multiple narrators perspectives the author is using. The book starts with the voice of the narrator. Then little by little the narrator withdraws and gives the floor to a different protagonist. And as the story develops in time different protagonists come to voice and tell a part of the story from their perspective.

After these few examples of the BARFIE books using new narrative techniques, I would like to draw your attention to something that you have maybe already noticed in the quoted books: they respect the reader, that is why they are on a high intellectual level, and represent an intellectual game or puzzle for the child reader, while at the same time being interesting reading for the adult parent, grandparent, librarian, teacher or educator. This availability of multiple readings and meanings for a variety of audiences also belongs to the so called metafictional approaches.

A year ago, a librarian from Florida sent me an article for the journal Bookbird which was a pleasure to read. I would like to quote at the end the beginning of this article by Diane Emge, the librarian from Florida:

"Picture today's teens relaxing at home. Music is playing, probably not softly. They sit before the computer, with six Instant Messenger screens displayed at once as they electronically converse with friends. Perhaps a phone is tucked under one ear, yet another conversation in progress. Maybe there is a TV, muted, in the background. Since there is an open textbook on the desk, if you ask what they are doing, they will tell you,

“Homework.” Think of the kinds of internal dialogue within a child’s brain, given the level of multitasking in gear. One thought might issue a response to messages on the computer screen, while a verbal answer goes out to the friend on the phone, while some part of the brain is rocking with the music and yet another part of the brain is following the TV show.

If you were going to write a book to capture the attention of such teenagers, what sort of narrative style might you choose?”

The new technologies, the new media make the task of the writer for children much more complicated, but at the same time they are a challenge for the creativity of the writer, they make the literature more intellectual and richer. Partly due to the new media new narrative forms develop, or I’d better say, common narrative forms for different media develop. The possibilities of the visual narrative of the children’s books are enormous, the visual narrative being an essential element which links the book to the other media. And let me finish in the spirit of BARFIE: the new technologies, the different new media make the literature richer, but they also make our lives richer.

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## **Nouvelles Technologies ou Nouveaux Médias et Littérature pour la Jeunesse (Fiction)**

**Monique Hennequin**

Il est difficile de séparer l'un de l'autre dans l'ère des internautes. Du roman à l'écran, la SF spéculé sur les méfaits et les bienfaits des ordinateurs et des réseaux. L'informatique est à même de réaliser l'une des projections les plus fantastiques de la SF qui parte maintenant de dictature des images. Si une première tendance a été de présenter les relations de l'homme avec l'ordinateur, puis de confronter le cerveau humain et l'intelligence artificielle, une autre explore les dérèglements de l'inconscient et les transformations de comportement dus à de longues connexions.

L'éditeur/auteur Gérard Klein relève dans son analyse l'émergence d'un thème récurrent : la réalité virtuelle et ses effets sur la société. Ce thème est traité dans la littérature pour la jeunesse par le biais de jeux qui s'enrichissent de nouvelles simulations historiques.

Aux Etats-Unis, dès le début des années 80, est apparu un courant littéraire baptisé « cyberpunk » incarné par William Gibson et Bruce Sterling. Aujourd'hui une myriade de romanciers comme Neal Stephenson avec *Le Samourai Virtuel*, Gregory Bedford avec *Les Profondeurs Hurlantes* ou encore l'australien Greg Egan avec *Notre Dame de Tchernobyl* et *Les Cités des Permutants* évoquent les conséquences sociales et physiques du développement envahissant du numérique et des biotechniques sur les individus.

En France, dans *Inner City*, Jean Marc Ligny campe un XXI<sup>ème</sup> siècle où l'illusion a détrôné le réel et où se dissolvent les identités. Les Parisiens ou Inners, préservés par une barrière électrique de la « population banlieusarde », les Outers, SDF, « poussés au crime » se réfugient dans des mondes de simulation, appartenant à la « Haute Réalité », ils y disposent de point-force et de vies de rechange. Mais pour peu qu'un « bug » se produise ou qu'ils aient dépassé le temps de connexion prévu, ces aventuriers du virtuel perdent tout, tombent dans un coma irréversible et finissent par trépasser. *Jean Marc Ligny, loin d'avoir voulu faire une apologie de la navigation sur les réseaux, a plutôt voulu poser un regard critique sur le message publicitaire concernant l'Internet. L'auteur décrit la schizophrénie de la population connectée pratiquement en permanence, situation accentuant la fracture sociale et la dégradation de la situation des laissés pour compte.*

Fuir la sombre laideur du monde réel au point de confondre fiction et réalité, c'est aussi la motivation des personnages de William Gibson, drogués ou bardés d'implantes informatiques. L'auteur décrit une ville transformée en champ de ruines tandis que l'ordinateur reste le dernier exécutoire, si l'on en croit la campagne publicitaire d'une marque informatique où se déploie un monde de grisaille habité par des citoyens forcés. A l'architecture urbaine, verticalisée à outrance, déhumanisée, s'oppose dans la scène finale, un plan de campagne verdoyante où l'on aperçoit une table avec ordinateur, sur fond de chants d'oiseaux. Procuré par processeurs, le bonheur est là dans un monde de brut.

L'ordinateur, notamment depuis l'instauration des autoroutes de l'information et du Web en 1989, semble de prime abord court-circuiter la SF, en abolissant les contraintes de l'espace et du temps, en permettant tous les voyages et les simulations grâce aux jeux vidéo. *De là à penser qu'il n'y a plus d'anticipation envisageable dans une société qui érige au rang de la réalité toutes les simulations possibles, le pas est vite franchi. En tant que littérature, la SF offrira toujours un horizon critique indépassable, critique de la société et de la science dans ses applications avec laquelle les jeux vidéo et leurs effets spéciaux ne pourront jamais rivaliser.*

Dans *Terminal Park*, François Sauterau traite du thème de l'espionnage informatique ainsi que du danger de manipulation contenu dans le virtuel. La double nature d'Internet, d'oppression ou de liberté est posée. Présenté comme un formidable espace de liberté, voire même comme une arme contre la censure, cette sorte d'araignée mondiale, à travers laquelle des milliers de personnes correspondent, ne représente-elle pas un danger pour le psychisme?

« Tous n'est mensonge dans les réalités virtuelles » lui dit le Major Switch, chef de la Résistance au Grand Ordre, comme en réponse à la phrase d'Olga, avant de lui expliquer que, par un effet pervers du mondialisme, Grand Ordre s'apprête à manipuler les civilisations entières, après avoir soudoyé des joueurs en exploitant leur convoitise.

*Cyberpark* de Christian Grenier est aussi l'occasion d'une réflexion sur le paradoxe du virtuel en même temps que sur le pouvoir des images et des mots. L'auteur, par la bouche de l'oncle écrivain, sorte de double de lui-même, poursuit une réflexion sur la responsabilité du créateur, en même temps qu'il pose le problème de l'incommunicabilité qui motive son écriture « As-tu remarqué, Mika, que les gents préfèrent de plus en plus l'image à la réalité ? ». L'oncle ajoute qu'ils ne savent plus communiquer qu'avec des appareils, utilisant la vidéo, le fax, le téléphone, Internet ou le virtuel : « Tu constateras d'ailleurs que ceux-là même qui passent des heures à discuter dans un combiné ou à taper sur un clavier, deviennent souvent muets quand ils se retrouvent devant quelqu'un ! Comme si le contact direct les rebutait. Dans *Cyberpark*, l'incommunicabilité est poussée à son paroxysme puisque les gens n'ont pas le droit de communiquer en dehors d'Internet, ni celui de se toucher, à tels points qu'ils deviennent des cibles dès qu'ils transgressent cet interdit, ceci dans l'indifférence générale.

Ainsi l'auteur se livre à un rapprochement entre l'illusion du joueur et celle de l'écrivain. Le premier évolue dans un monde virtuel dont la force est plus grande que le réel et développe une indifférence grandissante à l'égard de ce qui se passe autour de lui. Le second croit maîtriser le monde auquel il a donné vie. Mais dans sa lucidité tourmentée, il ne garde pas longtemps ses illusions, trop soucieux de laisser leur liberté à ses personnages.

Dans *La Boutique du Vieux Chinois*, Jacques Vénuleth met essentiellement en valeur la fascination dangereuse exercée par les jeux vidéo, liée à leur caractère illusoire fondé sur la confusion qu'ils provoquent entre la réalité et la fiction, mais aussi la prise de conscience qu'il permet.

Cette prise de conscience sera encore plus forte dans *No Pasaran, le Jeu* de Christian Lehman, sorte de fable philosophique destinée à attirer l'attention des adolescents sur la

violence de certains jeux d'ordinateur, sur le danger de banalisation du racisme véhiculé par l'extrême droite, en même temps. Dès les premiers pages du livre, l'auteur semble nous dire que le goût du jeu a toujours existé, que son caractère merveilleux concerne aussi les jeux d'ordinateur. Tout concourt dans la première partie à renforcer l'aspect merveilleux lié au jeu ; le contraste est d'autant plus fort lorsqu'on bascule dans l'horreur. Transportés dans un univers où les combattants sont de chair et de sang et se battent pour des idéaux de liberté, les adolescents vivent une véritable initiation et comprennent, grâce aux leçons de l'histoire qu'ils doivent prendre leur responsabilité face à des fléaux comme le racisme.

Hormis de rares exceptions, la littérature de jeunesse a surtout retenu les effets négatifs des jeux-vidéo. Elle insiste en parlant de cette réalité virtuelle sur le sentiment d'immersion. Dans les histoires, il s'agit souvent de tuer pour ne pas être tué, et de bien utiliser son arme. L'ordinateur est un manipulateur de représentations physiques d'objet. Il permet aussi de répondre aux actions du sujet. Sans compter les interactions cognitives ou échanges de signification. Pour l'enfant qui a pour lui le privilège de l'instantanéité, le réalisme de l'objet virtuel, miroir de la réalité, en fait un objet fascinant. Un pont est franchi lorsque la réalité virtuelle s'offre comme partenaire d'élection au sujet.

Les technologies modernes de la représentation, les réalités virtuelles, provoquent des effets de dépersonnalisation, d'étrangeté, de confusion des réalités, des désarrimages de l'être. Dans la réalité, les mondes virtuels rencontrent cette question : comment revenir dans son corps, sa subjectivité, ses repères ? Toutes les technologies secrètent des symptômes. *Les vertiges virtuels seront un nouvel opium pour la fuite hors du monde. Mais ils seront aussi la condition d'un regard plus acéré sur le réel. C'est en tout cas ce qui est attendu dans La Boutique du Vieux Chinois où les lecteurs sont invités à réfléchir sur l'actualité.*

Le réseau Internet prend de plus en plus d'importance dans la société, de plus en plus de personnes l'utilisent, soit dans leur travail, soit dans leur loisir ; Les jeunes utilisent de plus en plus ce moyen de communication, aussi est-il normal que le thème du réseau Internet apparaisse dans la littérature pour la jeunesse. On ne le retrouve plus seulement dans la SF, mais très souvent dans le roman policier.

Des éditeurs ont créé des collections spécifiques, c'est le cas des éditions Gallimard, avec *Internet Détective* de Michael Colemans (8 tomes), *Cybersurfers* de Ted Peterson et Mel Gidden ( 4 tomes) et Dang.Com.

Il est intéressant de prendre comme exemple la série de Michael Coleman où le réseau Internet constitue la pièce maîtresse d'un roman policier, les méthodes d'investigation ont évolué et les énigmes se résolvent via Internet. Dans cette série, les personnages principaux sont six enfants habitant dans différentes parties du globe. L'usage d'Internet permet de présenter le point de vue des personnages, les modalités d'accès et l'esprit Internet. Il offre aux jeunes détectives une multitude de services disponibles mais ne cache pas les inconvénients qui peuvent survenir. Certains font part de leur point de vue sur « l'outil Internet ». Ainsi dans *SOS sur le Net*, l'un (Josh) a une vision positive d'Internet et fait preuve d'enthousiasme, au contraire Tamsyn est réticente au départ puis se laisse convaincre de son utilité, d'autant plus qu'elle découvre les oeuvres intégrales de Dickens, son auteur préféré. Dans *Terreur sur le Réseau*, il trouve génial

que cela touche d'autres personnes que les enfants « ainsi Allie, âgée de 68 ans qui se connecte après le coucher de sa petite fille ».

Le Net est mis en valeur par rapport aux moyens de communication, par ex. Dans *Tempête sur le Net*, une lettre met plusieurs jours pour parvenir à son destinataire alors qu'un e-mail ne met que quelques secondes. Il permet aussi d'abolir les frontières. Le point de vue des personnages sur « l'outil Internet » est donc largement positif.

Dans les différents titres, ne sont pas oubliés les problèmes de l'accès à Internet avec le fournisseur, l'adresse, le modem ... l'esprit Internet qui doit répondre à des règles de bonne conduite. Les lecteurs de cette série peuvent s'identifier aux personnages car ces derniers évoluent dans un milieu connu des lecteurs : environnement familial et scolaire. Les héros utilisent le réseau Internet pour mener des enquêtes. La structure utilisée est celle du Club des Cinq d'Enid Blyton par exemple ou de nombreux ouvrages policiers pour la jeunesse mais avec un nouvel apport d'illustration de pages Internet à chaque fois que les personnages utilisent de nouvelles fonctions ou envoient un courrier.

La conception de la littérature de jeunesse concernant la perturbation que peut engendrer l'image virtuelle oscille entre deux pôles : le spectacle de la violence engendrerait la violence, ou au contraire apaiserait en éliminant les tendances à l'agressivité au moyen d'un simulacre. Ces deux approches qui renvoient aux théories de la mimesis et de la catharsis se trouvent mêlées dans les romans.

Il ne faut pas oublier l'autre face : Le Multimédia entraînant de nouveaux modes narratifs. Les offres de fiction se multiplient via les cédéroms, les sites internet, qu'elles soient originales, adaptations de livres, jeux d'activités.

Que se passe-t-il lorsqu'un livre d'images ou une histoire fait l'objet d'une adaptation multimédia ?

On ne parlera pas ici du livre d'images.

Les ressources du multimédia proposent une approche renouvelée de la narration et suscitent de nouveaux modes de lecture. Sommes-nous devant de nouveaux objets, une nouvelle culture, un nouveau type de lecture ?

Si le documentaire semble se rapprocher d'une mise en page animée associant livre illustré et film, le domaine des œuvres de fiction permet quelques observations sur les structures choisies pour relier le « lecteur » et l'œuvre. Fiction qui sera entendue non pas en découpage BD, non pas au sens de retranscription mais bien en création originale multimédia, associant toutes les ressources des logiciels à un scénario, à une histoire.

Les voies narratives ainsi offertes au lecteur sont variées :

- l'espace de liberté laissé au lecteur
- le degré de linéarité de la navigation
- la position du lecteur dans l'intrigue

Le jeu d'aventure multimédia se découvre peu à peu comme une narration ouverte, dans un processus qui ne cesse de s'enrichir et de trouver de nouvelles voies. C'est tout



d'abord sur le terrain de l'intrigue qu'il a apporté une plus grande liberté, reproduisant et dépassant le concept « du livre dans vous êtes le héros » au parcours à option s'ajoute la permanence des décors et l'autonomie du personnage. En général, les règles du récit sont définies par la séquence introductive, puis on est face à une succession de choix, de situations, mais contrairement à l'univers écrit, les situations ne sont ni données, ni proposées, elles sont disponibles à condition de les chercher, de tester telle ou telle pièce, d'essayer une conversation ... **On ne lit plus, on explore** (Complot à la cour du Roi Soleil).

Les structures modulaires de l'intrigue, les potentialités de narration portent en elles non une infinité mais un grand nombre d'histoires, de lectures différentes. Très concrètement ces cédéroms « de jeu d'aventure » peuvent offrir de 10 à 40 heures de parcours, temps largement supérieur à celui d'une pratique ludique ou de la lecture d'un livre normal.

Le lecteur devient à la fois « lecteur » d'un monde et d'une « oeuvre » et « auteur » de plus en plus actif de cette oeuvre.

La navigation, la lecture et le parcours des oeuvres multimédias se caractérisent donc par une pluralité d'autant plus grande que l'oeuvre s'ouvre à l'interprétation plus qu'à l'action. Le langage graphique et l'oralité des fictions, le principe ludique peuvent cacher des parentés étroites avec les procédés narratifs littéraires, classiques ou expérimentaux.

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## **Digital Generations: Young People and Intercultural Education through the Internet**

**Margarida Morgado**

### **Introduction**

#### **Crossing Borders**

This paper is about young people and new media and it includes a study case in intercultural education that focuses on websites and stories on the Internet. The argument I wish to put forward is that print and electronic media interpenetrate (Harris 2004: 1). Also that from the point of view of situated cognition (Brown et al 1989), the use of new tools (such as the computer) entails a change of view of the world and the adoption of the culture of that world in which the tool is used. Thus new media such as the Internet, are reconfiguring narrative language, texts and storytelling, but also

children and their culture. The internet is affecting the way we tell stories to children and wish them to engage with the world especially when we consider the industry and the commerce that is channelled through it. The Internet is also occupying the place of printed stories / books in that it leaves young people little time for anything else. It does so while being called upon to introduce stories to children and using print-based metaphoric language and conceptualizations (Harris 2004). The Internet promotes 'a new textual ecology(...) instantiated by the computer' (Harris 2004: 2), it creates new meanings about identity and new types of interaction with text, it eventually positions young people in the midst of several different cultures, and evades traditional cultural systems of classification, thus revealing great potential for intercultural education in the sense of how to live in a world that will be vastly more globalized, high tech, and racially diverse than at any other time in history.

### **Stories, the Internet and Intercultural Education**

The engagement of formal education with the new media and with the so-called educational leisure time of young people has inevitably to be read in the context of relationships of power, mechanisms of culture and a politics of representation of young people and their needs.

The case study brought to the fore in this paper engages with how fictional stories and children's books are being appropriated within the framework of 'European education' and 'intercultural education' and used via the Internet. On the whole, the new media-oriented teachers or the teachers who take advantage of the new media, such as the Internet, capitalize on the Internet's powers of seduction over young people to create a privileged narrative space and regulate, or impact on, how young people think, act, and feel.

New interactive media, such as the internet, are now widely used as informal or less formal educational places for children. They are generally characterised by a rapid expansion of interaction possibilities through dialogue, collaborative learning, or the setting of virtual learning communities.

Several projects have been developed, within the European framework and sponsored by the European Union, to promote school collaboration in Internet projects, digital media resources, virtual schools, chat rooms for children. These projects are expected to play an essential role in the promotion of European co-operation and innovation in schools in specific thematic areas such as those of of intercultural education /the European dimension/ and education for citizenship. These and other global projects have generated websites for children that present an opportunity to reflect on how children and adolescents (pupils and students) are invited to use them in the contexts of informal education and how materials (such as printed and electronic stories) are being offered them, either as new things on their own or substitutes / alternatives to more traditional cultural artifacts such as books.

### **The scope of the study**

Within the context of old (static) media confronting new (interactive) media and being replaced (or not) by them, this paper explores some relevant websites for children within the field of intercultural education (as selected for BARFIE) from specific perspectives, namely:

- **The social construction of young people.** These websites use fictional stories and allude to books, which don't have a physical reality, as their means of communicating with and educating children informally, thus aiming at constructing (global) identity projects for children. The pedagogical use of these sites for youth legitimate them as objects of social knowledge that offer representations in which youth can identify their desires and hopes. The websites are also pedagogical texts that play a formative role in shaping the social identities of youth, be 'youth' a localised or globalised concept. Because this is done in the context of intercultural education, it also represents for them what culture and knowledge are or mean to be.
- **The interpenetration of several media.** This perspective of analysis deals with the ontological characterization of the learning environment, including: interactivity, animation, visual properties (shape, size, colour), use of print, etc., to elucidate narrative techniques that are shaping the ways young people are supposed to interact with the websites.
- **Educating for intercultural education.** The websites and pages are further interrogated as to the aim to characterise their educational impact in the global contexts of intercultural informal education through fictional stories on the Internet. How do the websites intend to give students an awareness of belonging to a wider and complex multicultural system (that expands beyond schools); How are they to enrich learning experiences; How do they propose to establish loose contacts between educators and students; How do they propose to use internet's information resources to improve learning & teaching; How do they mean to impact on student self-motivation and how is it they define children's identities while promoting education.

The websites analysed were

[www.autopen.com/euro.fairy.shtml](http://www.autopen.com/euro.fairy.shtml) The Reader's Corner, European Style Fairy Tales

[www.barnenspolarbibliotek.com/](http://www.barnenspolarbibliotek.com/) Children's Polar Library

[www.eurotales.eril.net](http://www.eurotales.eril.net) Communicating tradition and culture across the internet: Traditional Tales

[www.europeoftales.net](http://www.europeoftales.net) Europe of Tales

[www.netlibris.net](http://www.netlibris.net) Netlibris

[www.ncrcl.ac.uk/epbc/](http://www.ncrcl.ac.uk/epbc/) The European Picture Book Collection

These sites were further contrasted with others outside the European scope, though results of that comparative study are not shown here. Just for reference they are referred below:

[www.iasl-slo.org/readprom.html](http://www.iasl-slo.org/readprom.html) Internet Resources for reading Promotion webpages/sites for Children and Young People

[www.bookhive.org](http://www.bookhive.org) Bookhive: Your Guide to Children's Literature

[www.candlelightstories.com](http://www.candlelightstories.com) Candlelight Stories

<http://tln.lib.mi.us> Reading Rants! Out of the Ordinary Teen Booklists

[www.ala.org/teenhoopla/submbook.html](http://www.ala.org/teenhoopla/submbook.html) Teen Hoopla (publishes teen's own book reviews for other teens)

[www.childrenstory.com](http://www.childrenstory.com) Mary Cavanaugh's Childrenstory.com

[www.storiesfromtheweb.org/sfwhomepage.htm](http://www.storiesfromtheweb.org/sfwhomepage.htm) Stories from the Web

<http://hazel.forest.net/whootie/default.html> Stories to Grow By

For the purpose of the argument presented here, this paper will focus on two websites, coordinated by Finnish institutions, called *Europe of Tales*, a website that is supposed to be European in scope and funded by the EU, and *The Children's Polar Library*, funded by the Nordic Council of Ministers, the EU Ariadne project and Norbotten County Council in Finland, which focuses on the needs of a local community.

As stated before, they will be analysed taking into consideration the following aspects: their involvement with specific social groups, the configuration of narrative spaces on the Internet and their educational purpose and practice.

### **A privileged narrative space for which social groups?**

When European educationalists create a narrative space through the Internet they do so because they sense that school is 'beset by a crisis of vision, purpose, motivation' (Giroux), or in contrast to the joyless and working atmosphere of schools, or as opposed to leisure, and in approximation to the world of new technologies, consumerism and commodified goods.

Educators and industries create websites for a specific imagined audience and social group at the expense of others, to teach specific roles, values and ideals. **Europe of Tales** was created, as quoted on its main webpage, as a **CULTURE 2000** programme of the EU. "This project produced an Internet-based programme featuring five series of tales, myths and legends from different parts of Europe as a body of educational materials and as collective memory of mankind. "Myths and legends are part of the irreplaceable intellectual and spiritual heritage of mankind and it is the duty of each generation to pass them on to posterity – verbally, in writing, in the form of art, or via digitized media", it states (<http://www.gallen-kallela.fi/europeoftales/index.html>, accessed 15 September 2004). The **Children's Polar Library** has a different orientation and scope for it aims at reaching and making available the local cultures of the Nordic lands.

Where 'The Europe of tales', coordinated by the Finnish Gallen-Kallela Museum, takes an active part in art pedagogy, contemporary multimedia, the combination of art and science, and the mixing of "mythical tales of history and modern means of presentation", it is the aim of **The Children's Polar Library** to bring together artists, writers and children throughout the year and in summer camps and it quotes in several places that it departs from the children's interests and own questions, thus constructing the young people as active participants in the whole enterprise to be involved, informed, consulted, heard (Christensen & Prout 2004: 481) and not as recipients of the intellectual and spiritual heritage of mankind as in **Europe of Tales**.

The social group defined by **Europe of Tales** includes children aged 10-15 and young people, though also individual users, who are invited to become changed and more knowledgeable by the cultural repertoire of stories offered. The audience is wide and heterogeneous, theoretically defined by inclusion of all, but it presupposes an audience of young and older people skilled in visual literacy, i.e. capable of understanding the artistic and aesthetic contributions to the site; it is doubly addressed to pupils & teachers for it also includes as audience educators who are addressed directly in the section of 'tasks'; the audience must be autonomous for the website is centered on the readers' autonomy to choose from stories, choose language options and select what to view; its intended universalism, however, is in part contradicted by the site's multilingualism which excludes children who do not know one of these languages: Finnish, Swedish, English, Gaelic, French, Breton, Icelandic and Italian, in sum, more than half of Europe.

The **Children's Polar Library** refers to Nordic “ children and young people” of the Barents region who cooperate, communicate (in the Nordic languages or English) and meet “professional authors and artists”. It further stresses the communication powers through IT for children in those scarcely populated areas to contact with the rest of the world, but again languages for interaction demonstrate that though using a global medium, the site does not really intend a universal scope.

It is interesting for the debate on intercultural education that both sites should explore the tensions between the local and the global and locate cultural activity within CLEARLY DEFINED geographical BOUNDARIES: the Nordic countries and Europe, and do so through a global medium such as the Internet, which supposedly has no frontiers. Among the complexities of the global cultural economy, whereby books written in Portuguese may be printed in Malaysia, and internet contents on Europe fed from any place in the globe, it is remarkable that these sites should concentrate on the geographical locations of the cultural practice of storytelling as a key to define what they are and what they do (see a discussion by Appadurai 1997: 28). The communities of readers imagined by the creators of these websites and their imaginary of the Internet in a time of globalization of culture, mass migration, and diasporas as a medium with precise geographical boundaries and clearly defined young readers, though here and there attempting to include the global is if not surprising then an aspect that requires analysis.

Both sites work from hermetically sealed cultural entities, whose borders are clearly defined (myths and legends from specific regions in Europe or excerpts from Nordic books or books that can be found in translation in Nordic countries) while resorting to a medium that is by definition interactive with the wide world and meant to arise global awareness, explore cultural differences, engage with difference.

### **Mediascapes of text, images and sound**

Similar contents to that of the **Children's Polar Library** can be found on many websites: there are excerpts of texts (in several languages, original and in translation), there is writing by young people and there are reviews of books. The website is to be used together with books and other activities that are being promoted and advertised on the website. There is sometimes the possibility of “spin-offs” or advertisements for commodities or services, but not in this case. As for **the Europe of Tales**, it stands on its own as an electronic significant informal site of learning with stories, animation information on places, words or concepts through photo galleries and dictionaries,

navigation maps and a section of 'tasks', of pedagogical suggestions for educators to use with children.

The interaction with stories in front of a computer is necessarily different from holding a book. The archetypes and narrative structures are still in place, but there are other changes. As noted by several studies, the hypertext (a text in which different segments of text are linked -hyperlinks) enables the reader to jump from one segment to another segment of the story and determines a non-linear sequence that is partially determined by the reader. The site becomes a body of information and not a collection of stories in the traditional sense, i.e. with a beginning, a middle and end, or a plot determined by the author. The stories are organized by screens (on which the visual information is very rich; the printed text is shortened and animated in cartoon form and descriptions are supplemented by images), which confirms a critique by Henry Giroux (in *Animating Youth*) that the Internet and the new media “prioritize the pleasures of the image over the intellectual demands of critical inquirement”.

Manipulation in this website is also important, because the reader can choose the language, the story, the sequence, etc. Carmen Luke (1977) in fact explains in *Technological Literacy*, that “we don't read electronic texts on screen in the exclusively bookish direction from left to right but we scroll text vertically with increasing speed and visual acuity in order to identify the gist of a message and locate keywords on which to click”. That is quite true in the case of **Europe of Tales**, because the underlined words of the printed text invite readers to explore other links (such as those of the photo gallery or the dictionary). Since there are animation, icons, print text, three dimensional graphics, the reader does a multimodal reading of resources rather than linear or unimodal reading. S/he has to make meaning from the multiple signifying practices: linguistic, audio and visual and understand several genre conventions and how they are being blended, i.e. The young reader is expected to possess an intertextual understanding across media and across disciplines (for the artistic conventions at play are extremely complex) and he/she are expected to use it practically, while ‘exploring’ rather than ‘reading’ the stories.

At the level of narrative structure, each story keeps that which we are familiar with in printed texts with the exception that the narrator has acquired a specific visual form. His function in the story is the conventional one. There is a rhythm of beginning, middle and end of the plot as if we were invited to share an old structure of storytelling through a new electronic and predominantly visual context. Despite all the talk about the end of print and a new electronic age, both sites provide evidence not of the opposition between print and electronic media but of the uses of stories and fiction by both in an interrelated way.

### **Educational energies**

The intercultural aims of both projects highlight mythic, ethnic-related or regional cultures of the past and the present as important knowledge for future generations. The international and intercultural cooperation of researchers and pedagogues in the case of the **Europe of Tales**, and of young people also, in **The Children's Polar Library** are stated. Both sites want to make available multiple 'realities' through stories.

A further analysis of the sites reveals that the theoretical energies of these sites are largely focused on intercultural issues, such as myth and folklore as a basis of national

and cultural identity, storytelling as cultural knowledge that may either be imparted or shared, while simultaneously linking the local with the global, and young people with professional artists, authors and pedagogues, as well as the old media with the new.

So how do these websites facilitate communication among pupils from different countries and help to overcome ethnic and cultural prejudices, including racism and xenophobia, the mistrust of other cultures or the exotic look on 'the other'? Is it enough to put resources that originated in diverse cultures together to generate a multicultural site and promote (intercultural) education?

In pedagogical terms, the difficulties the Internet presents in the field of intercultural education include how to manage cultural difference, i.e. how to understand and integrate the dynamics of difference; but also understanding whether it enhances cultural awareness just because of the diversity and multiculturalism available; and foremost – when we talk about young people - its safety and security in terms of content and personal interaction, as well as potential for re-presenting the world as it has become: 'vastly globalized, high tech, racially (and ethnically) more diverse than at any other time in history' (Giroux).

**The Polar Library** explicitly claims to be promoting the social integration for pupils from disadvantaged areas by linking them to others through the global electronic medium. However, though the emergence of different and effective modes of electronic communication is rapidly expanding our possibilities for dialogue, collaboration and learning, offering the chance to break down barriers of time, space and circumstance, we have to admit from the analysis of these websites that we are living a transitory period to a new more interactive and innovative theory of teaching & learning both for teachers and students. We are not there yet, we are at a stage of integrating the old with the new media, book people are becoming multimedia people, literacy is giving place to multiliteracy, teaching is becoming more bottom-up client-led (in this case young people), while remaining structurally and emotionally attached to past forms and pedagogy that place at their heart the need to impart 'valuable knowledge' (a highly contested concept), be it that of myths cultures used to live by or the own experiences, wishes and desires of young people.

### **How the Internet has changed the book**

Storytelling in book form cannot keep exempt from the new or emerging technologies, such as the Internet that have invaded the children's world. Books have changed and to prove it I will refer to a recent rewriting of a well-known classic story - "the Musicians of Bremen" the tale collected by the Brothers Grimm; this rewritten version, adaptation, parody or pastiche is included virtually in an electronic European collection of books on the Internet – the European Picture Book Collection (also linked to BARFIE). My aim is to show how this Swiss book written in German called *Aufstand der Tiere oder die neue Stadtmusikanten* crosses media borders not just because of being included in an on-line collection and inhabiting different media simultaneously, but also because it represents thematically the moving boundaries of "what used to be clear cut divisions between the real and the symbolic, the material and the virtual" (Luke 1997), the children's book and the story for children on the Internet.

The book crosses the boundaries of traditional books for children, creating a readership of older, even adult, readers; its black and cold aggressive neon colours are unexpected

in a children's picture book; the books' pages look like screens and include screens; it represents a spectacular multimedia consumer-oriented society. The main setting is a hyper-real cosmopolitan city, saturated with advertisements and media allusions; the main rebelling characters are animals and logos who seek emancipation and individuality from their role as corporate images; the rewriting of the traditional Grimm tale stresses the alienation of individuals and their inability to either reach the real or be free. Three of the four escaping logo-animals fall into the seductive powers of a corporate television manager and end up trapped within the television set and the music industry.

Why is this children's book different? Because of the trans-media intertextuality and the complex play of reality and fantasy it calls attention to. **Who would not recognize the picture of the countryside the panda escapes to as a disneyfied fantasy?** Also because it raises critical awareness to the pervasiveness of media in contemporary societies; of screens (television and computer screens) in young people's lives. It also highlights – as pictures books have been doing for some time - the need for young readers to be skilled in multimedia literacies, i.e. able to extend linguistic methods to other forms of communication (Buckingham 2003: 35) and to understand different modalities of literacy. Young people nowadays consume texts in multiple formats (see the example of *Harry Potter* or *The Lord of the Rings*, with books, cds, films, websites, animation cartoons, video games, merchandise), they are becoming highly competent in visual and electronic media despite what is being taught at school. Though schools may continue attached to paper and books, they are living (at least in the Western world) in a highly complex transmedia reality.

In today's mediascapes of interactive media and book industries that interpenetrate, this picture book highlights the fact that we have changed the ways and the means through which we tell stories to children, the nature of the picture book and of textual narrative, because children and young people are expected to engage with the world in new ways: for example, they are expected to be critical of the media; they are not expected to live solely among peers in secure and rosy 'children's gardens' anymore, but in cosmopolitan towns and cities with derelict neighbourhoods; they are not expected to live by daylight only, but also to know about what is going on at night in the big city. The picture book further throws light on the implications of cultural forms and materials produced 'for children', namely the fear and bleakness of modern (urban) environments, the absence of safety, the instability of the places we inhabit (the animals decide to move), the exploitation involved in glamorous work and consequent almost permanent threat of disintegration of being, globalization through corporations, moral violence, entrapment in illusions of freedom in a commodified western world.

## **Conclusion**

In sum, both the websites we have presented and particularly this book, are part of the cultural debate that mobilises adult fears and anxieties about new modes of contemporary living and storytelling and channels them to children's texts, children's education and children's use of new electronic and digital media. They are also part of how we construct young people nowadays and they offer important points of reflection for educators, one of which is that intercultural education has to be also about linking the old with the new media and understanding how to make the best use of the new narrative spaces that are being screened through the Internet.



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## **The Role of the Children's Library in a State of Flux** by Silke Rabus

### ***Children and Young People in Austrian Public Libraries***

There is not a single catalogue of objectives and tasks nor any policy paper published by the Austrian Public Libraries that does not emphasize reading promotion and especially the work with children and young people. When we take a look at the bare statistics of library work undertaken for children and young people, some of us might experience something close to euphoria.

In fact more than half of the 1.1 million registered users of the 2.600 public libraries in Austria are children and young people. So especially for this target group it is necessary to:

- create an appealing media offer balancing print and non-print media
- create concepts concerning architectural matters to pay attention to the young audience's needs
- grant access to new ICTs
- and not least of all, organise a high-quality program of events

There is for example hardly any public library which does not offer any events for children. In the first part of my considerations I want to deal with how the "classic" field, namely, reading promotion and activities for children, is put into practice in public libraries in Austria. In this context I would also like to present the innovative project "LESERstimmen". In the second part I want to shortly discuss formation and in-service training for children's librarians. In the third part I would like to give you an insight into the new Children's Department of the Vienna Main Public Library and the recently opened Viennese Library for Young People at Philadelphiabrücke. Both libraries serve as paragons for modern concepts of architecture and the media.

### ***Library Work for Children***

It seems that children's librarians take the slogan "who doesn't advertise, dies" seriously. In this context the libraries' creativity is beyond all confines and their range of activities is broad. By means of reading nights, holiday games, picture book slide shows, afternoons with games or readings with popular authors, the libraries get in touch with the press and the public. Apart from numerous small activities, larger libraries in Austria set new trends organising big events, which attract ten thousands of visitors.

As a conclusion we could say that the library work for children and young people has become an indispensable part of the Austrian communities' cultural efforts and that reading promotion would not be possible without the commitment of the public libraries. However, the public libraries too benefit from working with children and young people, and for most small libraries in rural areas even, it can be seen as their reason for being. Working with children and young people is thus not only a socio-political mission but also a socio-political justification for the existence of public libraries.

The public libraries' work with children and young people in Austria seems to be a story of success. In fact, there is no other extracurricular educational institution that reaches that many children. Be aware of exaggerated euphoria and satisfaction though: Is the fact that children and young people represent the greatest proportion in the number of overall readers proof enough to say that public libraries are doing a great job, or could it not also mean that they fail to accomplish their tasks with the same success in other fields?

Does not the loss of young readers, which becomes more dramatic when they grow older, show us that public libraries fail to maintain their clientele? Facing the changes in the field of the media and the related variety of user expectations in a multimedia-society, are the successes mentioned above sustainable at all? And most important: In these times of cost-cuts, how will we be able to provide children and young people with an appealing media and activity offer in public libraries in the future?

### ***Reading Promotion Initiatives***

Especially for small libraries in rural areas it is often easier and cheaper to join trans-regional and national reading promotion campaigns, which are mostly organized by major associations of libraries or publishers. In this context I would like to present a project, which was, and will hopefully again be of great importance for Austrian libraries.

### **LESERstimmen – A Prize Awarded by Young Readers**

I would now like to tell you something about "LESERstimmen" – A Prize Awarded by Young Readers", a reading promotion campaign, which was organized by the Austrian Library Association, the umbrella organisation of the Austrian public libraries. The first time, the project took place in public libraries and school libraries in 2002; it was a reading promotion campaign which, to this extent, had not existed in Austria before. More than 2.500 libraries participated and in more than four hundred libraries readings and illustration workshops for children and young people took place. Furthermore, many reading animation activities were organised.

First though, a small retrospective: In autumn 2001 a committee, consisting of representatives of literary institutions, the library sector and journalists, selected 12 topical Austrian books for children and young people out of a total of 170 books, which had been handed in before. In January 2002 the biggest reading promotion campaign in the history of public and school libraries was launched: The eleven authors and four illustrators from the books selected went on a reading journey touring the whole of Austria. More than four hundred libraries took the opportunity to invite a popular Austrian author or illustrator without having to pay the full amount. The libraries had to pay 109 Euros; the Austrian Library Association covered the rest (218 Euros). Especially small libraries benefited from this campaign, as it was only due to this support that they were able to finance a reading.

Moreover, a special homepage was set up, providing information about the authors and books, and a daily updated agenda of activities informed about all the different “LESERstimmen” events.

Since it was not possible to have a reading in each single library, the Library Association published a booklet, which included tips on reading promotion and picture book slide shows. This booklet enabled librarians to organise events themselves, and thus inspire readers to choose their favourite book. Altogether 1.1 million readers were requested to select their personal favourite out of the 12 nominated books for children and young people by means of an election card. Of course all participants were given the opportunity to win something, the first prize being a trip to an Austrian children’s hotel; librarians could win a journey to the Frankfurt Book Fair.

Almost 140,000 (137,954) readers cast their votes for their favourite book. On June 19, 2004, Elisabeth Gehrler, the Austrian Minister for Education, Science and Culture, awarded the “Prize Awarded by Young Readers” to the author Jutta Treiber.

This campaign was not only the biggest literature festival in Austria but also turned out to be a great promotion for publishers and booksellers too. Public and school libraries bought and displayed the 12 selected books for their readers. As a consequence, the book trade and the Austrian publishers made a profit of several million euro and many books were reprinted during the “LESERstimmen” campaign.

By the way, a few days ago, another 12 books for children and young people were selected for “LESERstimmen” 2005, and we hope that this project will be just as successful as the last one.

### ***In-service Training in Children’s and Young People’s Literature***

One thing is sure: You might be able to support librarians by means of such literary activities, but they will only be able to do a good job if they are well trained in the field of children’s and young people’s literature. Although there is no special training program for children’s librarians in Austria, literature for children and young people is an integral part of the general librarian training.

For three years already, the Austrian Library Association has offered an in-service training day on children’s and young people’s literature in cooperation with the *länder*’s specialists and service institutions. For one day all nine Austrian *länder* will present the most interesting new publications of autumn, ranging from picture book and children’s

book to juvenile books, offering an entertaining mix consisting of text passages, music, slides, videos and DVDs. Book lists will serve as practice-oriented aids for library work.

This activity should also help to increase quality and maybe bring some innovative children's books or any other medium children might enjoy into libraries that otherwise would not survive on the mainstream-oriented book market.

The feedback to this event has been enormous. In only three years the number of participants has tripled. Meanwhile, a number of almost 1000 librarians (out of 10,000 in the whole of Austria) participate in those training activities.

### ***Literature for Children and Young People in Public Libraries***

The real educational work and literary mediation for children and young people, however, is done in the proper libraries, which have to face a considerable challenge in this field. The media landscape is massively changing; the Internet and the new media do not only require technological equipment but also the appropriate know-how of librarians. Especially the cities are struggling with the growing cultural and linguistic mix they are confronted with. In this field too, libraries have to react with corresponding services. The great variety of events offered to children and young people is a strong competition for libraries. Even book and other media markets are becoming more and more fast-moving. So how are you supposed to remain competitive? More and more is required of the Public Library as an educational institution; homework assistance services for pupils or the extension of the interlibrary loan system are only some of the libraries' fields of responsibility.

In spring 2003 the biggest public library in Austria was inaugurated in Vienna, directly above an underground station. This flagship of Austrian's Public Libraries, which especially impresses through its hanging staircase, has its own children's library on the third floor and is considered to be the most progressive and biggest institution of this kind in Austria.

### **Kirango – the Children's Planet in the Vienna Main Public Library**

On a surface of about 430 square meters, around 32,000 media items for children and young people up to the age of 13 are available. On its short side, the children's library borders a bigger and strongly frequented hall and an Internet gallery, which is mainly used by young people. On the other side, the library borders the "Kunstraum" (Arts Room), which houses the music library, videos and the visual and performing arts.

A stairway separates the room in the middle; on one side, there is a collection of about 12,500 narrative children's books, 5.700 picture books and more than 1.000 books for children who have just started to learn reading. On the other side, we find 4.500 non-fiction books, 1.200 videos and DVDs, 1.200 CD-ROMs, 2.700 audio books and 2.000 comics. Furthermore, the collection comprises a broad selection of magazines for children and young people. You also have the possibility to read your books there, in the comfortable "Reading Cosmos", a small extra room in the library.

In order to be able to navigate in our ever more digitalized world, the users of a library must be equipped with the corresponding know-how as early as possible, and they must be provided with hardware and software.

For this purpose the library disposes of two computer stations, where children and young people can use the search engine of the library to find out if the book they want is in fact available. In addition, the new Main Public Library's children's library, which is also situated along the stairway, has 8 multimedia working stations with games, educational software and Internet access. There, children can surf the Internet, type their projects papers or other texts and use selected programs on CD-ROM. However, not only the Internet but also the audiovisual media have their (wonderful) place in the new children's library. A small extra room, which is called "AV-Media-Moon", is equipped with a video and DVD player so that you can watch films there. In addition, it provides comfortable stations for listening to cassettes and CDs.

Needless to say that the simple but tasteful furnishings have been especially designed for children too: The height of the shelves corresponds to the age of the respective users, as it is the case with seats and desks, lavatories, etc. A newly designed guiding system suitable for children enables them to quickly locate their desired field of interest.

In addition to a well balanced coexistence of online, audiovisual and print media resources, the new Vienna Children's Library also comprises an additional offer: The Vienna Libraries' "Artothek". It consists of a collection of originals and prints of illustrations for children's books, which were made available to the Vienna Libraries by various artists. More than 60 originals and prints by famous Austrian picture book illustrators are exhibited in the library and can be borrowed by individuals and institutions (loan period: 8 weeks; renewable: twice; currently for free).

The Viennese Librarians are especially proud of their collection of foreign language books for children and young people. Currently about 2.000 books in English, French, Turkish and Serbo-Croat are available. While the English and French collection is mainly aimed at pupils, the Turkish and Serbo-Croat collection was introduced in response to the growing percentage of speakers of these languages. Most immigrants who live in Vienna and do not have German as their mother tongue are from former Yugoslavia and Turkey and they should continue to have access to literature in their own languages, not only in form of books but also by means of cassettes and CDs.

Coming back to the children's library, the "KIRANGO-Planet" has of course its own (award-winning) place in the World Wide Web. In 2003, the Austrian Libraries' flash-animated homepage for children ([www.kirango.at](http://www.kirango.at)) was prized with the bronze "at-award" in the category education. This award has been awarded to Austrian companies since 1997 to distinguish their appearance on the Internet. It was thus a wonderful success to receive this prize for a children's page, which is relatively unique in Austria.

"Everything is so colourful and totally confusing", the programmers complained. But the designers of Children's Planet Kirango did not let themselves be put off. Kirango, the cube-shaped planet in the Internet, was not to be a sterile information desert but a place for playful dwelling: a place for searching and discovering, for enjoying and for untroubled learning. The information offer also comprises theme-based sites (with further tips on books and Internet links), an author gallery presenting writers and illustrators of Austrian children's books, an event calendar and a "Fountain of Information" for children to ask whatever they want. There are many more things to

discover for those who are not afraid of fantasy animals, animated buildings and intertwined paths.

### **Young People's Library at Philadelphiabrücke/Vienna**

In the new Vienna Main Public Library there is no proper space dedicated to young people, but some weeks ago a library was inaugurated in Vienna, which puts its emphasis explicitly on adolescents.

This can be considered a milestone too, since there is no elaborate concept for a successfully operating library for young people in Austria. Most libraries simply use the term "library for children and young people". But in fact, these are mostly libraries purely for children, which also have a shelf with novels for adolescents. It is not only the existing offer of media items, which is not appealing enough to young people, for whom audiovisual media play an important role, in particular music media, the computer, television and videos. It is also the architectural conditions that do not correspond to the young people's needs. In addition, many librarians feel uncomfortable and insecure when they are dealing with adolescents. The consequence is that teenagers do not feel welcome in libraries and stay away.

The Public Library at Philadelphiabrücke can be found on the upper floor of a shopping center, situated at an important traffic junction on Meidlinger Hauptstrasse. After the Main Public Library it is the second largest and most state-of-the-art department of the Vienna Libraries. It is also known for its appealing architecture. On a surface of about 900 square meters there are 90,000 media items available now, one third of them audiovisual media, 20 computer stations with Internet access, 8 stations to listen to CDs and cassettes, 4 video/DVD stations, comfortable reading zones at the glass facade with a view on a green flat terrace and a café lounge with the latest daily papers.

This revolutionary creation of an appealing offer for young people is unique to the library system of Vienna, and probably also to whole of Austria. Going beyond the corresponding multimedia installations and the diversity of media items, it is aimed at the educational and recreational needs of young people aged from 12 to 18. The facility comprises about 80 square meters (approximately 10 percent of the whole surface) and is separated from the rest of the library through a shelf containing audiovisual media items.

While this unit was still in its planning stage, library employees already started interviewing adolescents of the surrounding schools on what a library should look like according to their imagination. As a result, emphasis was put on those media which are of special interest to young people: CDs, CD-ROMs and videos, various magazines, comics, and of course, books. In addition, Internet and multimedia PCs, audio and video stations, relaxation nooks, desks providing enough space for teamwork and a special event program were set up.

There are various aspects to the idea of dedicating a library especially to the target group of adolescents. First of all, a counter-strategy to the traditional lack of interest of young people in libraries had to be developed by creating an offer that would truly appeal to them. The Library at Philadelphiabrücke also serves as a supplementary institution to the new Main Public Library, which, as I said before, has no special offers for young people. But naturally, the Library at Philadelphiabrücke shall also be active in

its local environment trying to establish a network of schools and both children's and adolescents' organisations. The library's second main emphasis is put on its extensive music media collection and the corresponding technical equipment. No matter what preferences you have, ranging from opera to hip hop, from jazz to world music, the library provides sheet music, CDs, videos and literature for everyone.

So not only the proximity to the nearby music school is taken into account but also the important role of music as a cultural asset for young people.

Time will prove whether this concept of a library for young people will work in everyday life.

But today already, I hope that my short overview on innovative topics concerning libraries for children and young people could give you at least a small insight into the current developments in Austria.

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### **Not Only Book Owls**

**Stanislawa Fadrowska-Adamczyk**

assisted by **Irena Janowska-Wozniak**

The Izabelin School Complex that I have the honour to represent and that incorporates a primary school and a middle school is situated in a beautiful modern building in the centre of small town just outside Warsaw. The conditions for teaching and educating pupils here are excellent. The school library is situated in two rooms on the ground floor of the school. There is general access to it and I think we have achieved our aim to have it become a lively place that is often visited.

I have been a teacher and librarian at the Izabelin School Complex since 1991. My first year of work was spent getting to know all aspects of the school. I took special note of the needs and interests of pupils and library users. I got to know the structure of the collection of books, the opportunities of achieving educational aims. When talking with the pupils I noticed that young people expect changes, not in the content of teaching, but rather more in the form it takes. They expect close contact characterised by an understanding of their individual needs and interests. I took steps to organise the free time of the school children. I have been implementing my educational aims for several years.

Primarily, we changed how the library operates. The children don't come here just to borrow books they are set in class. The library has become the school's focal point of the meeting of disciplines and an information centre. Many changes have been made to apply the best and most up-to-date teaching and learning methods. Our school uses a system of library – pupil – teacher; library – teacher – educational committee. Therefore it has become a natural place of work for both pupils and teachers. This was possible thanks to the joint efforts of the entire educational team and the support of the head of the school. The fact that the library is quite well equipped technically – it has several computers available to all users of the library – is also significant. This means that we can use the newest IT methods at the school.

Our school aims to educate pupils to be independent, by using teaching methods that encourage children and young people to be active and take a creative view of the world, i.e. among other things the constant need to increase their knowledge themselves. The librarian/teacher plays an unusually important role in this chain of tasks. The results of work with pupils, teachers, parents and the local authorities – and therefore the actual place the library occupies in the school – depend on the attitude, knowledge and commitment of the librarian/teacher. One of the things necessary for the librarian's work to be effective is good knowledge of the library's members. That is why I carefully monitor our school children, not just those that have already visited the library by themselves. I try to reach all of them, regardless of the cultural level of the reading matter they represent. Freedom in relationships with all pupils, friendly conversations and encouragement help everyone to find a place and type of activity in the library that suit them. In conversations with individual pupils, I try to find out what they are interested in and to develop their interests and encourage them to be creative. Because locally there are no additional educational opportunities for children and young people, for a number of years the library has been organising classes with the "Owl" Library Group. Young people willingly take part in these classes, meet in individual groups chosen according to their own interests. We offer the following groups of tasks:

- making collections available
- keeping order
- book conservation
- special events
- press publications.

I will talk about the Group's activity in more detail in a later part of the lecture. I direct my work mainly at the youngest children because they are particularly open to the rewards of reading books. I try to instil in them the habit of reading and visiting the library. One of the ways of attracting the youngest readers is by displaying visual forms of encouragement outside the library – colourful posters displayed in the school corridors, inviting the pupils to visit the library, exhibitions in the library itself: of beautifully published books of the most popular authors, exhibitions of the pupils' works related to books (bookmarks, greetings cards, illustrated mini catalogues of their own books at home or in book corners, illustrations for their favourite books). All these activities are an introduction. The initiation of first-year pupils takes place in the library. The pupils, dressed in party dress, then become members of the library and receive their first membership cards. The form teachers prepare their classes for this special occasion very carefully so that the experience is impressed in their memory as something special, elevated and ennobling.

Co-operation with teachers of integrated learning in the lower classes brings results when the children acquire knowledge of books: in nature lessons they discuss the manufacture of paper, while at the same time there is emphasis on the environmental protection; in Polish lessons the children learn about the role of the writer, get to know works that are not only from the reading list, they are encouraged to use all sorts of libraries; maths lessons are an opportunity to solve tasks such as: how many books did the class read if ..., etc. Art lessons are especially important – children are encouraged



to create art works related to a book. This work is especially flourishing in our school, and I will try to mention this in a later part of the lecture.

At the end of the school year the final of the many campaigns carried out by the library takes place. This includes the results of the competition to find the most active reader and the handing over of awards to distinguished readers.

The Library Group's members themselves make the coloured posters, which are aimed at the entire school community and parents, and organise meetings for the youngest pupils, where fairy tales and rhymes are read aloud, shorter works are narrated, fairy tales and mini shows are played. To firmly fix the experiences of participation in such meetings, we encourage the younger pupils to discuss a work, interpret it with the aid of any artistic medium: drawing, moulding figures, making stickers, etc. In this way, everyone benefits – the presenters learn the art of recital and interpretation by acting, the listeners come across new works and have the opportunity to express themselves in various forms. Listeners that are initially passive quickly become active assistants in the library, while the work in the Library Group brings benefits of activities in a group: it develops the ability to work as part of a team, develops a sense of responsibility for the tasks undertaken, is conducive to punctuality, accuracy, and the love of order. The pupils also acquire knowledge of library science and books, practical abilities on library technology. For us, the school year is a period of systematic work, although every year we treat our work innovatively, finding ways of attracting pupils to work with the library, such as:

- reading competitions
- writing competitions (verses and short stories)
- competitions for book-plates for the library
- art competitions related to set books that have been read
- small theatrical workshops for children and parents
- workshops in class, e.g. "Flowers" and "Fairy tale playing cards"
- collecting material for subject files
- planning book exhibitions
- preparing children's newspapers using computers and professional silk-screen printing techniques
- "We're publishing our own book" competition.

In our library, children are not only welcome visitors, but are creators as well. They don't receive standard answers – we try to arouse their interest, encourage them to make independent searches by experimenting and studying. In creating information, they must first find and choose it and put it in order according to new rules.

School teenagers greatly enjoy all competitions. Reading competitions, organised jointly with Polish teachers, and with integrated learning teachers in the lower classes, deepen the pupils' general knowledge and knowledge of specific subjects. Participation

in competitions to write one's own literary work is not limited to the school. Our pupils enter their works in competitions organised outside school and have won high distinctions for them, for example in the National Literary Creativity Competition in Slupsk, in which we have been participating since 2000 and in which the prize winners were chosen by a leading Polish children's author, Wanda Chotomska.

About ten years ago, the competition "We are publishing our own book" aroused the interest of the primary school children and also unusually attracted parents and teachers. The competition was organised by Muranow Youth Community Centre in Warsaw and the Voivodeship Pedagogical Library in Warsaw. The aim of the competition is to promote reading, learn the history of the book and how it comes into being, excite the interest of children and young people, encourage them to create their own literary works, illustrations and editing. I resolved to encourage the pupils of the school in Izabelin to take part in the competition. For many months the library was a vibrant place of work and consultation. Elementary learning teachers, art teachers and the librarian helped prepare the work by acting as supervisors. One of the works received the title "Golden Book" in the competition, and we always achieved high places. The attractiveness and, paradoxically, the complexity of the competition motivated a large number of pupils to take part. Ambitious, complicated tasks attract teenagers and so they have the opportunity to reveal their abilities in many areas. Furthermore, each of the competitors has the chance to prove themselves against others, and there is an additional incentive because the winners receive their prizes publicly.

We got a great deal of satisfaction and prizes from the several years that we took part in this competition outside the school, but over time it became the source of a certain amount of frustration. All the beautiful books that our school's pupils created became the property of the organiser and we couldn't recover them. This was probably what most influenced our decision to organise a similar competition ourselves. We prepared the concept and rules of a new competition. First and foremost I wanted the competition to be distinct in terms of subjects. The problems came themselves – for a school situated in the direct vicinity of Kampinos National Park they were obvious even. Nature could be the only subject. Izabelin is in fact already part of the national park, which is the only national park in Europe so close to a capital city. Our school devotes a lot of time to the issues of nature and nature conservation. At the same time, nature is one of the closest, most obvious and earliest experiences of every child, so we knew that it would be an attractive subject for future participants of our competition. This will also be an occasion for us to implement educational objectives that are so important, such as awakening sensitivity to the beauty of nature, learning the effects of man's actions on nature, but also showing how to improve the natural environment. The competition is aimed at all 1700 primary schools in the Mazovian Voivodeship. The competition requires the creation of a small volume of at least five verses or two stories, which has been illustrated and bound by the child itself. Up to three children may work together on this. If plagiarism is discovered, the pupil's work is disqualified. Each little book created in this way must have its own title, irrespective of the titles of the works it contains, and its author should be clearly stated. From the art and editing point of view, the volumes may be made by using any techniques and materials, but natural materials are preferred. A professional jury judges the volumes entered separately in two age groups:

- classes I-III
- classes IV-VI

The jurors take into account separately the literary features, artistic values and editorial values of the works and the suitability of all the components. The jury is composed of the organiser's representatives: the school librarian, teachers from our school (Polish and art teachers), representatives of Kampinos Natural Park (natural historian, employee of the Educational Centre), literary critics, and the literary consultant is Prof. Janina Papuzinska, a literature specialist and expert in the area of children's literature, who is also a distinguished writer and for many years has been the editor-in-chief of a periodical devoted to children's books, *Guliwer*. Prizes are planned for the schools that enter the most highly judged works and there are also prizes for the pupils whose works are judged among the best. Volumes meeting the requirements of all three categories (literary, illustrations, editorial) to the highest degree are awarded first place. Second place is awarded to works that meet the requirements of two categories and third place is given to those works that are distinguished in one category. The winners receive attractive prizes – the schools receive computers, the pupils are awarded radio-cassette players, cameras, rucksacks and sports equipment. We have been successful in organising the competition for several years now thanks to aid from sponsors: the local authorities, i.e. the municipality, the Voivodeship Environmental Protection and Water Management Fund in Warsaw, the Autonomous Forum of Municipalities with its seat in Izabelin, Kampinos Natural Park, book publishing houses, firms situated in the municipality, etc. Announcing the results of the competition and handing over the prizes, which usually takes place in May, is a special occasion for the entire school. Visitors from all over the voivodeship come, our young people actively participate in organising and helping out at the ceremony. The prizes are handed over by the head of the municipality, the school's headmaster, and representatives of the voivodeship educational authorities. At the end, the ceremony's participants are invited to the offices of the Park's management, where they are able to see an exhibition showing the Park's natural features.

A great deal of work, including logistics, is involved in organising the competition. In the first competition, which took place in the 2000/2001 school year, 1304 pupils took part, entering 463 works. In the second, there were entries from 2836 pupils from more than 316 schools. Last year, the jury had to examine more than 3000 books entered by children from 419 primary schools; this year was an absolute record, with more than 4000 works entered. Just collecting this huge number of entries in one place, examining them, sorting them, and re-packing them, is a huge task. The jurors devote the entire winter break at the end of term to judging the works, but this gives them an immense feeling of satisfaction. We are dealing with works that are often exceptional, showing unusual sensitivity to the beauty of nature and at the same time a deep understanding of the necessity of man's harmonious co-existence with nature. In today's world, ecology is a matter of utmost importance. Although some of the works entered are weaker or littered with mistakes, they all have a common feature in that they teach us to look on the beauty of nature, to sensitise us to the problems of conserving man's natural environment. They force us to see brothers in plants and animals, with the equal right to life, like people.

The fruit of every competition, apart from the original works of the children, is the annually published anthology of the best works, which is illustrated with photographs of

their artistic forms. These volumes, which are published by Arkadiusz Grzegorzczak's publishing house and allocated an ISBN number, and discussed in professional literary criticism journals, are yet another source of our library's pride. Today I can state with satisfaction that our own competition for an unconventional children's book has become highly valued in the voivodeship and has made our school famous not only in the Mazovian Voivodeship. A few years ago we were already presenting the fruits of competitions during the book fair that took place in our municipality, and we held a similar exhibition in the local community centre. Last year, when the entries of all editions of the competition to date had become a rich collection of works worth putting on show, we took part in several national events. In spring 2004 we took part in the Poznan Fair Meeting entitled "Books for Children and Young People", which is the country's most important exhibition of literary creativity for children and young people. The children's works were genuinely popular and universally admired. Our stand was shown on local television during the evening news and the commentary was very complimentary. The reports in *Gazeta Poznańska*, the regional edition of Poland's largest daily newspaper, *Gazeta Wyborcza*, were written in a similar tone. At the end of August we were able to present the competition's works – although obviously only a small part of them – during the Educational Book Fair "Education XXI" in Warsaw. The members of the public who visited our stand were not grudging in their praise for the children, and many teachers learned that their pupils could also enter the competition. Employees of the education departments of other voivodeships expressed their regret that there are no such events in their administrative districts. Our stand was made even more attractive by the presence of children from the Library Group dressed in special T-shirts, who created their own, new, books at the stand.

Although the Young Authors' Literary Volume Competition is now my library's trademark, it is not the extent of the library's work. Therefore to finish, I will mention other activities undertaken jointly with the young people in our library:

- "Owl" Library Group's participation in the Literary Festival that took part in Private Primary School No. 98 "Didasko" in Warsaw, on 11-18 June 2002 (presentation of books the children made)

The Festival's guests included the following publishers: Nasza Księgarnia, Literatura, Ezop, and well-known children's authors: Anna Onichimowska, Natalia Usenko, Jerzy Niemczuk and Tomasz Trojanowski.

- Seven photographs of beautiful books made by the children of "Owl" Library Group were used in Joanna Białobrzęska's text book for class III in primary schools *Ja, Ty-My* [I, You – We], published for the first time in 2001 by Didasko.
- Participation in book fairs in Izabelin (presentation on unconventional children's books and small volumes of verses published by Izabelin Primary School)

Visitors to our stand included Jan Twardowski and a German delegation with minister Michael Zeller.

- Since 2000, participating in the National Literary Creativity Competition for Children and Young People, Slupsk

Winners with their supervisor (the author of this paper) took part in the final ceremonies and accepted prizes from writer Wanda Chotomska.

- The Library Group's meeting with a journalist from Radio Plus, at which the children related how the creation of one's own book progresses.
- Organising meetings with authors (writers, illustrators, people involved in the creation of children's books)
- Preparing the children and participating in an inter-school programme entitled "Let's Remember the Parks"

The pupils' art and written works were included in "The Children's Guide to Warsaw's Parks".

- Participating in the implementation of the Programme for Ecological and Reading Education "Animal Talk"
- Several years of participation in the competition "Let's Publish Our Own Book"
- Participating in Jan Twardowski's literary competition. The texts of prize winners were used in the book "The Youngest Poets and Painters"
- Implementing our own programme "An Innovative View of Reading and Media Instruction for Classes I-III" (preparing pupils in classes I-III for using a modern school library – computers, the Internet)
- Organising a library suggestion box (questions, wishes, requests)
- Helping in the borrowing of books
- Preparing and the children's participation in the Review of Amateur Art Groups in Warsaw, since 1999 (a programme in words and music entitled "The Enchanted World of Books", "The Living Book", "Welcome to Our Fairy Tale")
- Organising a competition for beautiful reading aloud in the school library as part of the community's campaign to read aloud to children, organised by ABC Foundation and entitled "All of Poland is Reading to Children". Organising a meeting with Edmund Niziurski devoted to the said campaign
- Preparing an artistic programme for school youth entitled "Wisdom and Learning" at Izabelin Municipal Office for the local community
- Preparing, with young people, artistic programmes for parents "To Love Books is To Love the World", "An Evening with Poetry", "A Meeting with a Book"
- Annual campaign "Reader of the Year". This competition is aimed at all pupils in classes IV-VI.

The competition's participants must show knowledge of issues from "Reading and Media Education" (deepening knowledge of books on reading lists, getting to know more about writers).

- Organising the competition "Let's get to know nature in Kampinos Forest" (a competition organised to bring school children closer to the plants and trees growing in Kampinos Forest by their making their own books containing dried plants)

- Conducting workshops with children in the Town Public Library in Grajewo, Podlaskie voivodeship

The purpose of the meeting was to show children the stages of the creation of a literary work and editorial work. The end result was for them to make their own books. Thanks to this, the children were able to see the effects of their endeavours and implement what they had learned.

- Conducting open lessons called “The school library and the pupil in the creative process” in Primary School No. 127 in Warsaw.

In my opinion and practice, the school library cannot be a place of quiet work for the librarian, because this does not fulfil any of the library’s essential or education tasks. Only by continually working with children and implementing innovative methods and forms of activity do I see the sense of the library’s existence.

### **New Aspects of Reading Promotion in Austria**

Salzburger Lesescreening. A new culture of reading promotion

**Jutta Kleedorfer**

In the PISA Results Austria reached in the ranking place 10. 4 per cent of our tested students are more or less incapable of reading after 8 years of schooling. 11 per cent are very poor/ retarded readers (functional illiteracy). 7.6 per cent belong to a number of unreported cases because they already had left school, therefore additional 5 per cent must be added to the group of poor readers.

#### **Hot spots**

Austria has an extremely expensive schooling system but the price-performance ratio is poor. There is a social-economical gap that can no longer be denied.

How can Elementary Schools provide a more fruitful context for the growth of literacy?

How can Secondary Schools provide better standards in reading, maths and natural sciences?

#### **Schooling system in Austria**

In Austria we do have a selective education system. Students are channelled into different kinds of schools, streams and tracks at age 10. Comprehensive schools accentuate that school is for each child and has to adjust to each child’s needs, according to the motto “No child left behind!” Teachers can exclude students and send him or her to another type of school. Remedial education is offered to students who have problems following regular teaching.

#### **Research Report**

Cognitive Deficits in Children with Poor Reading Skills

Karin Landerl, Salzburg

Eighty seven per cent of the children with low reading comprehension were also deficient in at least one of the cognitive measures. Whereas 77% of the children with low reading comprehension showed deficits in linguistic skills, a considerably lower

percentage (55%) showed deficits in the non linguistic tasks. Forty-four per cent of the sample had difficulties in both linguistic and non-linguistic measures.

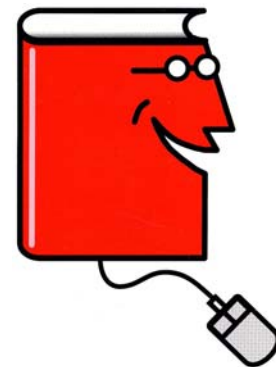
Children with linguistic deficits performed poorly in basic reading tasks (decoding and fast and automatic word recognition) as well as in reading comprehension and in spelling. Among the children with non-linguistic deficits, only those with additional linguistic deficits had similarly severe literacy problems. Children who were not linguistically impaired had no problems with decoding and word recognition and their deficits in reading comprehension and spelling were less marked.

### **Evidence in Reading Research**

Only children with linguistic deficits were found to be at high risk for developing major difficulties in reading acquisition. A differentiation of poor readers into children with adequate nonverbal (dyslexic) and low nonverbal IQ (garden-variety poor readers) did not show any remarkable differences with respect to reading or cognitive deficits. Only 6 per cent of poor readers manage to improve their reading skills.

### **Instructional implications drawn from PISA results**

Reading campaign „LESEFIT“ at schools  
Reading promotion campaign  
(obligatory training programs for teachers)  
Implementation of new diagnostic tools  
(Salzburger Screening Program)  
Evaluation  
Regular reading assessments



## **Official Guidelines of Reading Education**

The language system is like a flowering maze garden:

Sometimes you just don't know what to do.

Sometimes you are afraid getting lost, having lost Ariadne's thread.

Then you discover the joy of reading and writing quite unexpectedly.

You find yourself.

Finally you enter and leave this maze whenever you feel like it.

You are sure that the magic of spoken and written words will never find an end.

### **Reading is more**

Reading is not a receptive process, but a constructive process of understanding

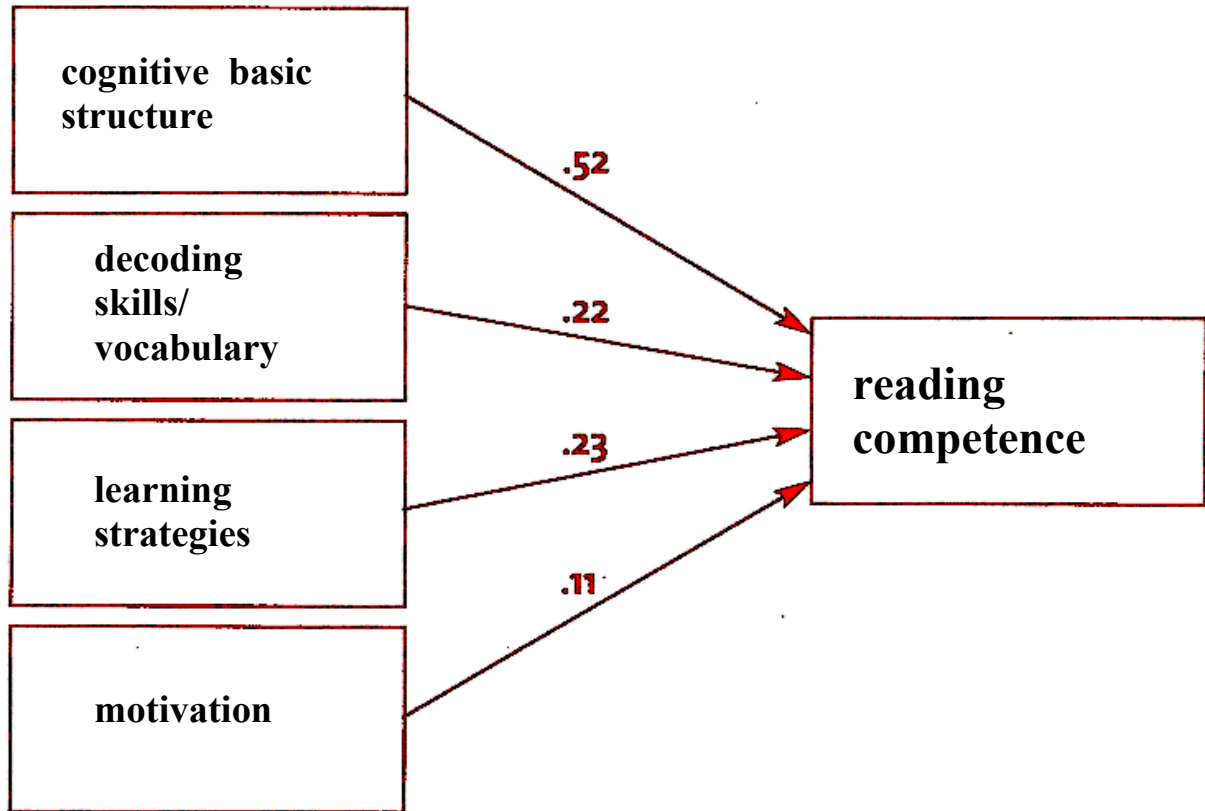
### **Consequences :**

An integrative approach including cognitive, emotional and social dimensions:

1. diagnosis of level of reading/spelling - precise match between the phase of reading/spelling development and the instruction

2. diagnosis of (false) learning strategies and correction
3. development of self esteem
4. development of motivation

### Prediction Model of Reading Competence



ABC

for the willingness, readiness & competence of realizing, processing and using written information

- A: motivation
- B: reading skills
- C: reading comprehension

### Salzburger Lesescreening

(SLS 2-4, SLS 5-8)

a diagnostic tool

a training tool

a tool of professional development

### Two editions:

Elementary School / Secondary School - appropriate for grade 2 to 4 / 5 to 8

test- material consists of 70 sentences

4 versions

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## **Vortrag: Kinderliteratur und Theater**

**Silvia Guenova and Anton Egger**

### **1. Vorstellung des Vereins und der Referenten**

Zu Beginn möchten wir uns und unseren Verein kurz vorstellen. Mein Name ist Mag. Silvia Guenova. Ich bin Schauspielerin, Regisseurin und Autorin von Kinderbüchern. Mein Name ist Anton Egger. Ich bin Sprachtherapeut, Schwerhörigenlehrer und Psychotherapeut. Seit 8 Jahren arbeiten wir in Wien am Projekt eines integrativen Kindertheaters. Zuerst in der Schwerhörigenschule Wien und seit 2 Jahren im Verein viva – integratives kindertheater.

Unsere Kinder sind hörend oder hörgeschädigt, deutscher oder auch nichtdeutscher Muttersprache. Dies und einige andere Dinge machen das Projekt einzigartig im deutschsprachigen Raum. In unseren Aufführungen gibt es immer ein Kind, das mitspielt und den gesamten Text gebärdet. So wird auch Gehörlosen der Zugang zur Kinderliteratur ermöglicht. Kinder spielen für Kinder immer Märchen, das entspricht ihrer magischen Welt.

Unser theoretisches Konzept ist eine Mischung von Schwerhörigenpädagogik und dem System Stanislawski.

Die Kinder lernen singen, tanzen, zaubern, jonglieren; es geht um Schulung des Sprechens, um die Anregung von Phantasie, Offenheit und Selbstständigkeit. Alles in einem Rahmen von Ordnung und Disziplin, denn nur so kann eine Gruppe arbeitsfähig bleiben und es den Kindern gelingen, konzentriert ein Ziel zu verfolgen.

Eine diffizile und wichtige Aufgabe ist es, für jedes Kind die richtige „Rolle“ zu finden. Dabei gilt es nicht, die Kinder an eine Rolle anzupassen, sondern den Fähigkeiten der Kinder entsprechende Rollen zu konzipieren. Denn nichts ist verunsichernder und zerstörerischer als eine Darstellung, die Kinder psychisch und intellektuell überfordert. Die Vorstellung ist eine Belohnung für regelmäßiges und braves Proben (Unterricht). Wir spielen in bekannten Theatern, heuer z.B. in einem Haus des Wiener Burgtheaters. Ziel unserer Arbeit ist es, die Kinder für Theater und Literatur zu interessieren und ihnen so einen wichtigen Zugang zur Welt der Sprache zu eröffnen.

### **2. Grundlage der Arbeit: Kinderliteratur - Märchen**

Die Stücke, die wir mit den Kindern einüben, beziehen sich stark auf die Probleme Schwerhöriger und Menschen nichtdeutscher Muttersprache. Da solche Kinder psychisch sehr belastet sind, müssen wir umso mehr die Warnung von Stanislawski beachten, der meinte, dass Theater ein zweischneidiges Schwert sei, mit dem wir geschickt umgehen müssen. Der ungeschickte Umgang damit könne tiefe Traumata verursachen.

Ein Text, der für ein Theaterstück vorgesehen ist, muss einfach, klar, poetisch und Phantasie anregend sein. Für uns gibt es zwei Möglichkeiten, einen solchen Text zu bekommen. Für unsere letzte Vorstellung, Im Land der Anderen, wurde von Silvia auf der Grundlage des Kinderbuchs **Der Elefant mit den rosaroten Ohren** ein Drehbuch für das Theaterstück verfasst. Beim aktuellen Stück wurde zuerst ein Drehbuch und auf

dieser Basis, ein Kinderbuch geschrieben. Da unserer Gruppe multikulturell ist, wurde der Text zweisprachig (deutsch / bulgarisch) verfasst und wir planen diese Methode beizubehalten, sie auszuweiten auf verschiedene andere Sprachen. (türkisch / kroatisch).

An dieser Stelle gibt es auch ganz massive Berührungspunkte mit BARFIE. Die Hauptziele dieses Netzwerkes sind auch unsere Ziele, wenn man etwa an die Förderung interkulturellen Lernens, die Unterstützung für Kinder mit Behinderung, oder Zweisprachigkeit denkt. Wir versuchen ebenso die Kreativität zu fördern und verbale und visuelle Medien zu verknüpfen.

Märchen sind uns sehr wichtig und über Märchen steht in unserem Folder: Wer braucht Märchen? Jeder! Wann brauchen wir Märchen? Immer! Gibt es etwas Schöneres als Märchen? Kennen wir nicht! Märchen sind traurig, lustig, böse, herzlich und interessant! So wie unser Leben!

„Bettelheim's Aussage „Kinder brauchen Märchen“ und Anna Freud's Spruch „Das Spiel ist die via regia zur kindlichen Seele“ zeigt deren Bedeutung. „Märchen handeln von Minderwertigkeitsgefühlen, von Trennung, Tod, von ungeschickten Vätern und vermeintlich bösen Müttern, von Geschwisterliebe und Sehnsüchten. Sie sind manchmal moralisierend, manchmal pädagogisch, manchmal bedeutungsschwanger und nicht zuletzt die Psyche aufdeckend. Es war wohl nicht zufällig, dass Alfred Adler in seinen ersten Fragen an das Kind dessen Lieblingsmärchen erfahren wollte.“ (Dr. Max Friedrich, Kinderpsychiater)

### **3. Lesen als Aktivierung bildlicher Vorstellungen**

Was hat Theater mit dem Thema Kinderbuch zu tun?

Es gibt im Deutschen den Spruch „Lesen ist wie Kino im Kopf!“ Man kann es auch erweitern und sagen „Lesen ist wie Theater im Kopf!“ Der, der diesen Vergleich zuerst gedacht hat, kann auf zweierlei Erfahrungen bauen: auf die des Lesens und die des Kinos. Und wir alle, die wir ähnliche Erfahrungen haben, können uns darunter etwas vorstellen, können diesen Vergleich durchaus bestätigen. Wenn wir lesen, läuft vor unserem inneren Auge eine Bilderfolge ab. Graphische Zeichen, die Buchstaben, beginnen in uns eine Flut von Bildern auszulösen. Faszinierend! Wir wünschen, dass es Kindern, die lesen oder lesen lernen, ebenso ergeht, aber leider scheint dies allzu oft nicht zu passieren. Vor allem Kinder mit Sprachschwierigkeiten, wie dies bei hörgeschädigten Kindern oder Kindern mit nichtdeutscher Muttersprache auftritt, scheinen sich schwer zu tun, diese Flut in Gang zu setzen. Oft scheint es so, dass sie nur einige Bilder oder kurze Sequenzen erkennen können, dann beginnt wieder alles zu flimmern vor dem inneren Auge, Striche und Kratzer flirren über die Leinwand. Die hernach folgenden Bilder können dann nicht mehr so lustvoll erlebt werden und können allzu häufig nicht mehr in einen Zusammenhang mit dem vorhergehenden gebracht werden. So wird Lesen zur Anstrengung und es ist nahe liegend, dass ich mir dann lieber eine Flut kontinuierlich auf mich wirkender Bilder ansehe, wie es in den Kindercomics, die im Fernsehen gezeigt werden, passiert. Das ist einfacher.

Das entspricht auch viel mehr unserer heutigen Welt, einer Welt, in der möglichst alles auf die Stufe einfacher Vorgänge verlegt wird: intellektuelle Inhalte, die der Bearbeitung durch der inneren Sprache bedürfen, werden auf der Stufe von „einfacher“

Wahrnehmung zu vermitteln versucht, der visuellen noch viel mehr als der auditiven. Und dieser Versuch hat wissenschaftlich durchaus seine Berechtigung.

Wenn wir an den Ursprung von Sprache in der frühkindlichen Phase gehen, so meint Radigk, ein deutscher Neuropsychologe, dass sich die Sprache zuerst auf der bildlichen Ebene entwickelt. Diese eingespeicherten Bilder werden dann vom gesprochenen Wort und schließlich, als höchster Stufe der geistigen Entwicklung, vom geschriebenen Wort überlagert.

#### **4. Die praktische Arbeit am Beispiel: Im Land der Anderen**

Viele von Ihnen werden das Kinderbuch „Der Elefant mit den rosaroten Ohren“ kennen. Auf dieser Basis wurde von Fr. Guenova das Drehbuch für das Theaterstück **Im Land der Anderen** verfasst. Einige Änderungen wurden notwendig, um den Bedürfnissen unserer Kinder gerecht zu werden. Weiters musste es der Dramaturgie auf der Bühne entsprechen. Es wurden Dialoge und Liedertexte verfasst. Das Stück sollte eine gewisse Ganzheitlichkeit von Sehen, Hören und Bewegen darstellen. Die Kinder sollten tanzen, sprechen und singen.

##### **4.1. Kurzzinhalt des Märchens**

Die Geschichte handelt vom kleinen, traurigen Elefanten. Mit seinen Eltern wohnt er im tiefen Urwald und ihm fehlt etwas Wichtiges: ein Freund.

Immer wieder versucht er unter den anderen Tieren des Waldes einen Freund zu finden. Aber er wird nur ausgelacht, weil er ein bisschen anders ist.

Der kleine Elefant hat keine Ohren. Immer wieder gibt es Missverständnisse.

Da kommt ihm ein Zauberer zu Hilfe. Er zaubert ihm wunderschöne, aber rosarote Ohren an den Kopf. Nun kann er nicht nur gut hören, sondern die Ohren leuchten auffällig im Busch. Der kleine Elefant wird für die anderen Tiere interessant. Alles beginnt sich zu verändern. Der kleine Elefant findet viele Freunde und die Tiere des Urwaldes werden zu einer großen Gemeinschaft.

##### **4.2. Die Arbeit an der Sprache und mit der Sprache**

Unsere Erfahrungen der letzten Jahre zeigen, dass für eine gute Sprache unterschiedlichste Fähigkeiten wichtig sind. Und eine halbwegs gute Lautsprache ist auch die Voraussetzung für Textverständnis und Lesebereitschaft.

Was sind nun diese Bereiche, denen wir in unserer Arbeit auch viel Aufmerksamkeit schenken?

#### **5. Video**

- 5.1. Atmung / Stimme / Gesang
- 5.2. Rhythmus / Koordination / Tanz
- 5.3. Zaubern / Phantasie
- 5.4. Sprache / Spiel / Gemeinschaft

#### **6. Präsentation der neuen Arbeit**

- 6.1. Drehbuch
- 6.2. Kinderbuch (zweisprachig)

### 6.3. Probenarbeit

#### **7. Resümee:**

Das Modell von Radigk besagt, dass bestimmte Voraussetzungen erfüllt sein müssen, um zu einer zufrieden stellenden Leseleistung zu gelangen. Kurz gesagt: der visuelle Hintergrund muss stimmen, dass der lautlich - auditive seine Bedeutung erlangen kann, und dieser wiederum ist die Voraussetzung für die Entfaltung graphischer Symbole.

Uns geht es in unserer Arbeit darum, die visuelle Ebene zu bedienen und darüber die Lautsprache zu „legen“, in Form von gesprochenen oder gesungenen Texten.

Ist dies gelungen, hat sich in den Kindern das „Stück“ entwickelt, ist es eindeutig und verständlich, so bekommen die Kinder am ehesten Lust darauf, selbständig durch Lesen solche Stücke im Kopf zu „fabrizieren“

Dieser Vorgang gilt aber nicht nur für die Spieler, ähnliches gilt auch für die Zuseher. Eine eindrucksvolle Geschichte, ein starkes visuelles Erlebnis, macht Lust auf eine Wiederholung, ausgelöst durch den Text des Buches, der nun eine neue, ganzheitliche Bedeutung bekommt.

Die Erarbeitung eines Theaterstücks ist also ein ganzheitlicher Vorgang. Da werden Wahrnehmung, Konzentration, Atmung, Stimme, Ausdruck und Dialogverhalten geschult. Diese funktionellen Bedingungen sind Voraussetzung, um überhaupt Lust an der Sprache, am lautsprachlichen Kommunizieren zu bekommen. Nur wer Lust auf Sprache hat, hat auch Lust auf die graphisch verschlüsselte Form von Sprache, wie sie uns im Buch entgegentritt.

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## **PART THREE - CHILDREN'S BOOKS AND CHILDREN'S LITERATURE**

### **Research and Position Papers**

#### Introduction

During its first three years, BARFIE organized annual international conferences. The third BARFIE International Conference – “Increasing Multicultural Awareness in Europe Through Children’s Books” – took place in Warsaw, Poland, from September, 29 to October, 1, 2004. This conference was hosted by the BARFIE Comenius network, Stowarzyszenie Przyjaciół Książki dla Młodych, Poland, Biblioteka Publiczna Dzielnicy Warszawa – Ursus, im. Władysława Jana Grabskiego and Kinderliteratur (Austria).

Aimed at teachers, librarians, educators, publishers, critics, parents, and all those interested in literature for children, the conference offered participants the opportunity to share experiences and find inspiration for new projects based on literature and art.

Part of the conference was naturally devoted to knowing more about children’s books and children’s books illustrations and criticism in Poland, the host country for the conference.

Part Three of *The BARFIE Handbook of Pedagogical and Scientific Approaches to Children’s Literature and Intercultural Education* gathers together some of the very interesting position and research papers presented at the conference on Polish children’s literature, that bring to the fore the state of the art in publishing, illustration and criticism of children’s books in Poland through the articles of **Danuta Świerczyńska-Jelonek**, ‘Children’s Literature in Poland after 1989. A Brief Outline’; **Maria Ryll**, ‘Three Shelves in a Child’s Room’ and **Irena Janowska-Woźniak**, ‘The Guide to Guides, or a Word about Children’s Books Literary Criticism’.

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### **Children’s Literature in Poland after 1989, A Brief Outline**

#### **Danuta Świerczyńska-Jelonek**

#### **I. Children’s books in Poland after 1989**

After 1989, a commercial book market was created in Poland, requiring a circulation of information regarding books, the promotion and advertising of books, and a good distribution network. There have also been other favourable changes. The level of social activity amongst the group of writers and professionals, specialising in literature for young people, has increased. A number of initiatives promoting books and reading were launched by the Polish Section of IBBY, including Award of the Year in the field of literature, illustration and translation, and medals for overall achievement. The Illustrators’ Section was created within the Association of Polish Artists, and public foundations were established in order to promote children’s books and reading. In 1991, the “Books for Children” foundation started publishing the only Polish magazine on children’s books, called “Gulliver”, which is currently published by the Silesian Library in Katowice. Awards are given to: books for younger children (the Kornel Makuszyński Literary Award) and to publishers. Since 2001, the “ABC XXI – Emotional Health Programme” Foundation has been implementing an extensive public campaign called “The whole Poland is reading to

children". In 2002, a President of the Republic of Poland Award was introduced for literary and artistic works for children and young people. In the past fifteen years, a number of valuable studies on literature for young people were published, including a one-volume dictionary. A canon of children's books was established, comprising 50 Polish and foreign titles. Good books for children are published by new publishing houses, such as: Literatura, Ezop, Prószyński i S-ka, Akapit-Press, Siedmioróg, Egmont Polska, Podsjedlik-Raniowski i S-ka, Media Rodzina. Libraries and schools are looking for child-friendly methods of working with literary texts. However, many interesting initiatives relating to children's books have been grounded for financial reasons.

Nowadays, Polish books for young people are noticeable in bookshops; they are no longer buried under stacks of fabulously colourful imported publications for children. However, unless written by authors who have had a following for many years, new books are notoriously difficult to introduce to the market. Since 1989, over 20 authors have made their debut and their first books have won critical acclaim and readers' interest (Marta Fox, Katarzyna Kotowska, Beata Ostrowicka, Joanna Olech, Małgorzata Strzałkowska, Grzegorz Kasdepke...).

**II. Polish literature for children after 1989** has three main areas of interest.

**1. The family and the child's need for security**

One of the best books for children (Award of the Year 1999; Andersen List; BARFIE List) is "*Jeż*" ("The Hedgehog") by **Katarzyna Kotowska**. It is a beautiful fairy tale about a difficult process of learning to love, in a family that has adopted a two-year old boy. This fairy tale is imbued with strong emotions and is told in a very plain language by the adoptive mother. The subject of adoption is also discussed by **Maria Ewa Letki** in her lyrical fairy tale entitled "*Wyspa Urodzinowa*" ("The Birthday Island").

Many good authors have depicted good family relations: **Marta Tomaszewska** („*Tego lata w Burbelkowie*” („That Summer in Burbelkowo”), BARFIE list, a cheerful holiday story about an extended family with an eccentric great-grandfather); **Grzegorz Kasdepke** („*Kacperiada*”, a story about a relationship between a father and a son who goes to nursery school, told with humour and talent; **Joanna Olech** („*Dynastia Miziołków*” (“The Miziołek Dynasty”), a teenager's diary, full of humour, interesting events and clever insights into the life of a modern family, extremely popular amongst younger readers). These three books have been awarded the Kornel Makuszyński Award. In her superb fantasy stories („*Koniec świata i poziomki*” („The End of the Word and Wild Strawberries” and „*Aleksander*”), **Anna Onichimowska** describes values that are fundamental to the child's need for security.

Some of the best short stories in Polish literature, dealing with topics such as a child's cry for love, friendship and acceptance; overcoming fear and complexes; the defence of child's dignity and individuality; the dreams and the power of imagination of a lonely child, have been published in their own collections by: **Małgorzata Musierowicz** („*Znajomi z zerówki*” (“Friends from Reception”); **Wanda Chotomska**, who has been awarded the IBBY Medal for overall achievement (“*Dzień dobry, córeczko*” (“Good Morning, My Little Daughter”); **Anna**

**Onichimowska** (*„Najwyższa góra świata”* (“The Highest Mountain in the World”), Andersen List).

## 2. Imagination and children’s sensitivity to poetry.

This is the most interesting area of literature, both from the formal and the content-related point of view. A play on words, humour, original ideas – imagination can run free, the real and the imagined worlds are intertwined, just like in a child’s mind. Let us begin with poetry. **Joanna Kulmowa**, the master of the word and original metaphors, and a poet with a fantastic imagination, has published *“Zgubione światelko”* (“The Lost Light”, Award of the Year 1990, ecological poems; *“Garbata modlitwa”* (“A Crooked Prayer”), poetic prayers from the world of nature; *„Dębolki”*, innovative lyrical poems describing the expanse of the forest. Father **Jan Twardowski**, the master of the simplest word (*„Uśmiech Pana Boga”* („God’s Smile”); *Dwa osiołki* („Two Donkeys”), shows the richness of nature and the „*little faith*”, the questions, discoveries and wonderment of a child starting to believe in God. **Dorota Gellner** (*„Ziewnik”* (“The Yawning Diary”); *„Przy gwiazdach i świeczkach”* („By Starlight and Candlelight”); *„Dorota Gellner – dzieciom”* („Dorota Gellner for Children”); *Bajeczki* („Little Fairy Tales”) – the last two volumes awarded the Makuszyński Award), creates the poetry of a happy childhood, discovers the world of imagination, the magical expanses of meadows, nature, sky and night. **Zofia Beszczyńska** (*„Kot herbaciany”* („The Tea Cat”), *„Bajki o rzeczach i nierzeczach”* („Fairy Tales about Things and Non-Things”) – Awards of the Year 1999 and 2003) writes magical poems and innovative poetical prose, in which imagination has no limits. **Malgorzata Strzałkowska** (*„Wierszyki łamiące języki”* („Tongue-twisting Poems”) – poetic word play; *„Wiersze, że aż strach”* („Scary Poems”) – a fun way to overcome fears, the Makuszyński Award; *„Zielony, żółty, rudy, brązowy”* („Green, Yellow, Red, Brown”), a lyrical description of the seasons, Award of the Year 2003).

Prose: **Anna Onichimowska**, *„Dobry potwór nie jest zły”* („A Good Monster Cannot Be Bad”), the Makuszyński Award, 12 superb fantasy stories, depicting the workings of a child’s imagination; *„Sen, który odszedł”* („The Sleep Is Gone”), a story, full of adventures, describing a child’s search for sleep, beautifully illustrated and published; **Agnieszka Taborska**, *„W malinowym dżemie”* („In the Raspberry Jam”), a surreal imaginative game with references to reality, following the tradition of the literature of the absurd; **Jerzy Niemczuk**, *„Przygody Zuzanki”* (“Zuzanka’s Adventures”), the Makuszyński Award, a play on literary conventions, with the plot taking place in a world drawn by a little girl; **Liliana Bardijewska**, *„Zielony wędrowiec”* (“The Green Wanderer”), Award of the Year 2001, a journey through a colourful world as a metaphor reflecting personality changes. A special book in this category is the only work for children published by **Hanna Krall**, *„Co się stało z naszą bajką”* („What Happened to Our Fairy Tale”), a fairy tale with a philosophical and ethical dimension, a play on literary tradition, depicting the problem of good and evil.

**3. Books about „the others”, marvellously different from us**, can, at the time of multicultural ideas and the opening to the world, become an important element in the development of friendly intercultural attitudes. “Other” is still sometimes treated as “alien” and is therefore not accepted. Such relations are depicted in a warm fairy tale by **Joanna Papuzińska**, about a boy with wings, who suddenly finds himself in the



world of wingless people ("*Skrzydlatek*" („The Wingling")); a superb book by **Piotr Wojciechowski**, about a stray dog who tells tales touching on the problem of the loneliness of old people („*Bajki żółtego psa*" ("The Yellow Dog's Tales"), the Makuszyński Award) and a collection of beautiful short stories by **Joanna Kulmowa**, entitled "*Bajki skrzydlate*" ("The Winged Tales"), with heroes who defend their right to be themselves and who want to be free. An interesting multicultural literary project is a book entitled "*Dzieci zorzy polarnej*" („The Northern Lights Children") by **Anna Onichimowska** and the Finnish author **Tom Paxal**, familiarising Polish readers with the far-away Lapland and two six-year old children who are friends with an unusual reindeer.

In the last 15 years, Polish literature for children has comprised mainly fantasy; there are few interesting and cheerful reality-based texts to which children would refer as "good, life-like". There is still a shortage of good poetry, although there have been quite a few interesting literary, poetic and prosaic debuts, particularly within the imagination-based trend. Since the mid-1990s, however, there have been interesting developments in the literature for children, which to a large extent are due to women writers who have devoted their talent to young readers and who have published great books during that period: Anna Onichimowska, Dorota Gellner, Zofia Beszczyńska.

**III. Since 1989, Polish literature for young people** has comprised mainly psychological/moral novels, focused on the family or peer groups, which are read mainly by girls (literary offerings for boys are few and far between). As an accompaniment to growing up, these books break the myth of a wonderful, problem-free youth. They reflect the problems of modern life, according to the principle "like world, like young people". These books are different from other cultural (press, TV) texts about teenagers, mainly because of their active hero, a non-conformist and a rebel, who wants change. The literary values of these books include: a deep psychological profile, an open plot, lack of "happy ever after" ending, combination of various genres within one book, different types of narratives and a lively, rich language; sometimes with humour. This type of literature combines individual teenagers' problems of adolescence with important moral dilemmas of modern life. A large group of writers have won acclaim amongst the critics and the readers alike, for books falling into this category. One of the most popular authors is **Malgorzata Musierowicz**, who is the author of a 15-volume, extremely popular series of novels, each of which is a complete story, but which are linked by: the place of action, colourful heroes and their fortunes, the fantastic family atmosphere and clear moral code (volume "*Noelka*", Award of the Year 1992). **Krystyna Siesicka** („*Chwileczkę, Walerio...*" („Just a Minute, Valerie..."), Award of the Year 1993, BARFIE Polish Collection; „*Dziewczyna Mistrza Gry*" („Game Master's Girlfriend"), Andersen List 1997) creates a relationship in which readers become the co-creators of the text. The author discusses the problem of addiction (drugs, RPG fantasy games), and the value of things that pass. In 2000, Siesicka received a Medal from the Polish Section of IBBY for overall achievement. **Marta Fox** has the courage to break moral taboos. "*Magda.doc*" (BARFIE List) is an intimate Internet diary of a schoolgirl who gets pregnant; the book deals with issues such as the generation gap and young people's efforts to cope with themselves. One of the volumes of the family trilogy by Fox, entitled "*Agaton-Gagaton, jak pięknie być sobą*" („Agaton-Gagaton, How Nice to Be Yourself"), received the Award of the Year in 1995. In **Ewa Nowacka's** books, modern moral plots are superbly

intertwined with myth- and legend-based comments („*Emilia z kwiatem lilii leśnej*” (“Emilia with a Forest Lily”), Award of the Year 1995; „*Miłość, psiakrew*” (“Love, Damn It”), BARFIE Collection, deals with the problems of a lonely, responsible fatherhood of a young boy. The volume entitled „*Bożęta i my*” („Godlings and Us”) contains tales about Slavic mythology, Award of the Year 1995. The dramas of modern adolescence are also depicted by: **Beata Ostrowicka** („*Świat do góry nogami*” („The World Upside Down”) – an attempt to save a family after the tragic death of the mother, Award of the Year 2002, BARFIE List), **Elżbieta Isakiewicz** („*Liczenie słoni*” („Counting the Elephants”), daughters’ fight against mother’s alcoholism); **Anna Onichimowska** („*Hera, moja miłość*” („Smack, My Love”), drug addiction of a teenager and its dramatic impact on the family life, BARFIE List), **Ewa Przybylska** („*Dzień Kolibra*” („Hummingbird Day”), Award of the Year 1998 – violence and aggression amongst teenagers; „*Trzeci świat Mateusza*” (“Matthew’s Third World”), a psychological portrait of a boy who is saved from the brutal environment by his rich psyche, Award of the Year 2002, BARIFE List); **Tomek Tryzna** („*Panna Nikt*” (“Miss Nobody”), dramatic attempts to search for identity and feelings, Award of the Year 1994); **Zdzisław Domolewski** („*Zosia pleciona*”), Award of the Year 2003, about everyday heroism of a girl who has to cope with bad financial situation and severe disability of her mother; a debutante on the literature for young people circuit, **Magda Papuzińska** („*Wszystko jest możliwe*” (“Anything Is Possible”), Award of the Year 2003, an internal monologue of a mute boy in a wheelchair, a book with extraordinary humanistic values).

Polish moral literature for teenagers has therefore assumed the task of developing empathy in the young generation, by depicting the human drama, suffering and fears. This is, on the one hand, its psychological strength, but, on the other, such darkness and existential gloom are not going to attract a young person following the pop culture, who, if he picks up a book at all, wants to have a laugh and a break.

A special place amongst the publications from the turn of the century is occupied by **the memoirs of Joanna Papuzińska** („*Darowane kreski*” (“Given Lines”), the wartime and the first post-war years seen from a child’s perspective; J. Korczak International Literary Award, a distinction). For many years, **Edmund Niziurski** has been writing **adventure and detective stories**, full of humour and references to the modern world („*Pięć melonów na rękę*” (“Five Million, Cash in Hand”), Award of the Year 1997). Detective-story plots can be found in books by **Krystyna Boglar** („*Zatrzymajcie świat, chcę wysiąść*” („Stop the World, I Want to Get Off”); „*Lot nad Pawilonem X*” (“Flight over Pavilion X”) and **Krzysztof Petek**, an already very popular writer, who made his debut in mid-1990s (own series entitled „*Porachunki z Przygodą*” (“Settling a Score with Adventure”)).

An exceptional place in the Polish literature from the turn of the century must be given to **Dorota Terakowska**, who died in January 2004 and whose books hover between reality and the fiction world, often with elements of fantasy, and refer to the deep symbolism and universal values, such as human freedom and dignity, the need to discover one’s identity („*Córka czarownic*” (“The Witches’ Daughter”, Award of the Year 1992, Andersen List; „*Samotność Bogów*” (“Loneliness of the Gods”, Award of the Year 1998 and others; „*Tam, gdzie spadają anioły*” (“Where Angels Fall Down”), Award of the Year 1999). In „*Poczwarka*” („The Chrysalis”), one of her last books, the Author depicted the world of a severely disabled child. Another

literary sensation was an interesting book by **Joanna Rudniańska**, called “*Rok Smoka*” (“The Year of the Dragon”), the Korczak Literary Award 1992, a metaphorical tale about a sensitive girl’s adolescence, her fight with her father - the dragon (alcoholism), and discovering the Jewish roots of the family.

Polish literature for young people has not created any anti-pedagogical or anti-aesthetic trends, or any horrors. Rather than following the current trends of the world literature, the heroes, the adult-child relationship, the shape and ethics of the depicted world are closer to Janusz Korczak’s pedagogical concepts, where the child’s individuality and independent thinking, and dramatic growing up in an unfriendly and difficult world, lead to suffering and disillusion. Thankfully, the teenager hero of the books for young readers at the beginning of the 21<sup>st</sup> century is not defeated. This gives the reader and the world hope, although sometimes it is only a tiny bit of hope.

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### **Three Shelves in a Child’s Room**

**Maria Ryll**

What is happening nowadays as far as the Polish illustration is concerned? Let us have a look at the shelves in a child’s room, taking as an example a little girl called Ala, who is nearly two years old. Which books can be found on the shelves in her room?

Sometimes, there might be „bad” books there, where the author of the text is unknown, and the illustrator is mentioned by his initials, such as “M.Z.”. These books quickly end up on the recycling pile. We will not concern ourselves with them here.

The first important shelf of Ala’s bookshelf contains books brought over from foreign trips – French, British, German and Italian... Interesting books, carefully selected, with advanced graphics, often published by niche publishers. Some are new on the foreign markets; others – like one of Ala’s favourite books, the story about a little mole who wanted to find out who has left their business on his head – are bestsellers that are yet to be published in Poland. We are anxiously awaiting their publication!

The second „shelf” contains Polish books, bought in second-hand bookshops. There are many of them here. Why? First, because we buy for our children those books that we remember from our own childhood. Secondly, because you can buy more second-hand than new books. And thirdly, and most importantly, because these books are the real pearls of the Polish school of illustration! They were created “a long, long time ago”, when books were published in Poland without any regard to the restraints of the market. The editions were large, and in each publishing house the quality was supervised by the graphics editor, who was an artist and who knew his profession and the art community well. Everything was much simpler then: the artist did the illustrations and collected the money according to the price list (“whole-page illustration”, “half-page illustration”, “small illustration”).

There were some disadvantages, however: the paper was rationed and the quality of the print and the paper was very poor. Paradoxically, artists were able to transform these disadvantages into their trump cards: it is often said that the Polish school of illustration was characterised by the use of to-the-point shortcuts and was very graphic, all in order

to make it easier to reprint the illustrations. Such down-to-earth reasons giving such fabulous results.

The few pre-1989 illustrations that I will show you here are examples of the immense variety which was a characteristic feature of the Polish school.

Let us have a look at an early book by Bohdan Butenko: an artist also well known today, but with a totally different style. I am particularly taken by the “austerity” and simplicity of these pictures.

„*Baśnie afrykańskie*” („African Fairy Tales”) by Zdzisław Witwicki, full of colour, with a simplified form.

Obtained with great difficulty, volume II of “*Marcin spod dzikiej jabłoni*” (“Marcin from under the Wild Apple Tree”), illustrated by Józef Wilkoń. This is an example of an artist whose presence is nowadays more visible on the Western markets than in Poland.

Jan Lenica – author of posters and animated films. Presented here as the illustrator of “*Klechdy sezamowe*” (“The Sesame Tales”). The characteristic simplified drawings, decorative motifs, strong colour of the contours.

Elżbieta Gaudasińska: the richness, decorativeness and characteristic stylisation of her illustrations are perfectly in tune with „*Krześlaki*” by Joanna Kulmowa.

Characteristic figures and landscapes by Olga Siemaszkowa, stylised like miniature Eastern paintings.

Easily recognisable style of Janusz Stanny: painting-like, light, gesture-based.

This is the „Glorious Past” shelf in Alinka’s library. Big and full of books.

And the most important shelf – the ever changing „Now”. Here Ala collects beautiful books from recent years. How do they differ from those published before 1989, the breakthrough year? They are more beautiful and more numerous. It is heartening to see the number of beautiful books, with smart text and good pictures, increasing quicker than on a straight-line basis! Every year, more and more such books are being published.

During recent years, the publishing market has gone through tremendous changes, both organisational and technological. These days, it is much easier and quicker to publish a book than, say, 20 years ago. As a result, on the one hand, we have a few so-called “illustrations”, included free of charge in the office software package, and put together on a home computer into something that cannot even be called “a book”. On the other hand, thankfully, there are new, ambitious companies, whom we must support and from whom we must buy books, because they are worth it. Thanks to those companies, there are beautiful Polish books for children on the Polish market and even, increasingly, whole series of books, designed to be published over a number of years, with sophisticated graphics. For the time being, our little Ala is able to read a few of those books.

Here are two examples from the Muchomor („Toadstool”) publishing house, taken from a series which to date consists of four volumes: „*Gdzieżeś ty bywał, czarny baranie?*” („Where Have You Been, Black Sheep?”) and „*Jedzie pociąg z daleka*” (“The Train Is Coming from Far Away”). Beautifully thought out texts which every child should know and be able to sing, with newly designed graphics. Three books from the series have been designed by Agnieszka Żelewska (including „*Jadą, jadą misie*” (“The Teddy Bears Are Coming”) and „*Ptaszek z Łobzowa*” („The Little Bird from Łobzowo)). Nice illustrations, suitable for very young readers, which encourage children to do their own drawings. Agnieszka Żelewska has recently been specialising in this kind of warm pictures. She combines different techniques and chooses colours superbly.

„*Jedzie pociąg z daleka*” („The Train Is Coming from Far Away”) by Ewa Kozyra-Pawlak is a novelty, using the artist’s favourite patchwork technique. The artist supplements the lyrics of the song, using her own imagination: a dog appears under the semaphore (“What is he doing, mum?”); the people running to the train are carrying suitcases, a baby in a sling and a parrot in a cage; Warsaw is instantly recognisable, with the characteristic shape of the Palace of Culture and Science... The originality and lightness of the handiwork is astonishing, and the detailed illustrations can give food for thought for long winter nights.

Amongst books for slightly older children – the world of dreams, created jointly by Anna Onichimowska and Krystyna Lipka-Sztarbałło. This is a story about a boy and his hare Filip, who are searching for sleep. A fantastic world straight out of a dream, full of unexpected turns of the plot; strange figures; the night and its colours. Simply a masterpiece; no wonder it has won awards at so many competitions.

„*Abecelki*” („The ABCs”), illustrated by Joanna Olech, with the layout by Grażyna Lange, is a book about the adventures of Year 1 children, created for Year 1 children, and carefully thought out: there are small illustrations on every page, the font layout is interesting (some text has been emphasized). Light, casual drawings fill the pages of this book.

Further volumes are being promised. It will be interesting to see how this develops.

„*Dębolki*” by Joanna Kulmowa, illustrated by Maria Ekier; delicate and subtle. Poetry encrusted with “illustrative detail”, with dark foldouts splendidly depicting the atmosphere of a forest full of fantastic creatures.

Elżbieta Wasiuczyńska, nowadays known as the illustrator of “*Pan Kuleczka*” (“Mr Ball”), in the earlier, more “aggressive” edition, and “*Wierszyki łamiące języki*” („Tongue-twisting Poems”) by Małgorzata Strzałkowska. Full of colour, casual in form, extremely witty pictures of creatures and animals. On the cover, a tribute to the ubiquitous maroon cow – a modern “letter cow”. The Psychological Publishing House in Gdańsk (GWP) in a new role: from the Children’s Series, “*Królewna*” (“The Princess”) by Roksana Jędrzejewska-Wróbel, with pictures by Ewa Poklewska-Koziełło. Superbly depicted loneliness of a child in a house with extremely busy parents. Dad the king disappears behind a pile of papers on his desk, whilst mum the queen is only partly visible, but always talking on her mobile. For Princess Amelka, an ordinary, grey courtyard becomes extremely attractive. The greys are painted beautifully by Ewa Poklewska-Koziełło. Some foldouts in this simple book are reminiscent of Breughel’s paintings. Another new book published by GWP is Danuta

Wawiłow's "*Nie wiem kto*" ("I Don't Know Who"), illustrated by Krystyna Lipka-Sztarballo, with graphic design by Joanna Gwis. This is a perfect example of how a book can be enriched by a close co-operation between the illustrator and the designer. A free use of letters, a limited colour palette, a lot of "air", give this book an extremely sophisticated character.

From the education section, in the wide sense of the word: important books that teach readers how to cope with difficult topics.

„*Jeż*” („The Hedgehog”) by Katarzyna Kotowska, created by the author in its entirety, is an award-winning story about a family with an adopted child. We witness the transformation of “The Hedgehog” into a “real boy” and the changes in his environment. Flat colours, simplified shapes, “generic” human figures, are all reminiscent of the 1970s style, and of the more recent paintings inspired by that style. This is, justifiably, an Indispensable Book, also included in the Canon of Children's Literature and the BARFIE Collection.

The story of „*O uczuciach z uczuciem*” („About Feelings with Feelings”) is being told jointly by Lidia Dańko (creator and illustrator) and Marcin Brykczyński (author of poems). This is one of the few interactive books on the Polish market: the foldouts contain paintings and graphics illustrating two-line poems about basic feelings, with an encouragement to fill the book in with your own interpretation.

„*Jak się nie bać ortografii*” („How Not to Be Scared of Spelling”) is a „holistic” book, illustrated by Grażyna Lange, who also designed the graphics and the layout. The artist uses a number of techniques, old prints, typographical elements and her own drawings, combining them all into a fresh, appetising and thoroughly modern whole. Each page is so rich, so “dense”, that it is amazing to see how many shades of black and white Grażyna seems to know.

It was a great joy to discover „*Dzień dobry Europo*” (“Good Morning, Europe”) in a bookshop. Using a foldout format, Iwona Chmielewska presents magical puzzles about all European countries. You can find all the historical, geographical and cultural symbols here, in amazing combinations. Iwona Chmielewska “weaves” her illustrations using many threads and various techniques. As a result, she creates works which the reader can analyse for hours, checking whether all the “catches” have been discovered.

„*Zagadki od Sasa do lasa*” („Hotchpotch Riddles”), like the earlier “*Zagadki ze szmatki*” (“Rag Riddles”), were created solely by Ewa Kozyra-Pawlak. Please note the cat! Ewa, as everybody knows, is a witch and that is why the rags are so obedient and can be arranged into all possible animal shapes.

And this is an example of creative interaction: a cat from „The Riddles” appears on a poster advertising patchworks, being watched by Herbert, the hero of „*Przepraszam, czy jesteś czarownicą?*” (“Excuse Me, Are You a Witch?”). This book arrived at Polish bookshops via a roundabout way: Paweł Pawlak illustrated it for a foreign publisher, then the Muchomor publishing house got interested in the book at a foreign book fair, then a new cover was created – and hey presto! Thanks to Paweł, there is no longer any need to convince anyone that black cats are nice after all.

The Book of the Year 2003 of the IBBY Polish Section is also by Paweł Pawlak, who is a master of light illustrations, bright and full of space. He shows superbly the many bizarre places into which the little Alicja falls: a cake, an inkwell, a drawer, a bubble. The reality of these situations is indisputable: we can almost feel the hot Italian afternoon, when Ala floats in a bubble over roofs and balconies.

From the ever-popular section of traditional fairy tales, re-told by Zofia Beszczyńska, two big volumes: „*Za górami, za lasami...*” (“In a Land Far, Far Away...”) and „*Dawno, dawno temu...*” (“A Long, Long Time Ago...”). Each fairy tale is illustrated by a different artist.

Illustrators generally do not like jobs like this: everybody would prefer to finish his work to the finest detail. It is hard not to conclude that some texts could, indeed, have done with some more time being spent on them.

As a whole, however, it is not too bad, with careful graphic design by Agnieszka Borucka-Foks and Agnieszka Cieślikowska. The readers can find truly original illustrations by Maria Ekier („*Śpiąca królewna*” (“The Sleeping Beauty”)), Krystyna Lipka-Sztarbałło („*Złota kaczką*” („The Golden Duck”)), a witty and full of flourish take on „*Kot w butach*” (“Puss in Boots”) (Małgorzata Bieńkowska) and many others (I personally recommend Boruta the Devil!).

And finally: one of the most beautiful books of recent years: „*Leon and kotka...*” (“Leo and the Pussycat”), about a difficult friendship. The elegance and beauty of this book consists in a multitude of carefully thought-out details. Scrumptious illustrations by Piotr Fąfrowicz. A thoughtful and exciting graphic design by Grażyna Lange. Layout – light and full of air. Matt paper. Superb cover, with a touch of colour. Carefully bound and printed. The FR09 publishing house must be congratulated on such an excellent debut.

Looking at books from recent years, it is obvious how much good illustrations can gain if they are thoughtfully arranged by professionals into a book. On the other hand, the inventiveness and hard work of the artist can be overshadowed by mistakes made by other participants involved in the publication process – and then it is such a pity... It is nice that we no longer have to look for beautiful Polish illustrations in a Children’s Books Museum or in the artist’s drawer and that we can come across them (in so many different forms!) more and more frequently in bookshops.

There is an increasing need amongst the publishers to publish books which are not just beautiful, but simply stunning, and which the reader would want to keep. As many of those books as possible, please – this is what Ala says. And this is a task for writers, illustrators, designers and publishers of books for future years. Let us try and complete this task to get ten out of ten!

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## **The Guide to Guides, or a Word about the Children's Books Literary Criticism**

**Irena Janowska-Wozniak**

What is in fact children's literature criticism, what is its special attribute that distinguishes it from the adults literature criticism and from criticism "in general"? What features should a pronouncement on children's literature have in order to be recognized as critical?

These questions have been part of literary awareness in the post-war Poland (we will not refer to the earlier periods of time), from the onset of the emerging literary life. Pre-war traditions constituted the benchmark which was either referred to or opposed. The constitutive characteristic of literary criticism relating to children's books – and this distinguishing feature has been indisputable – is viewing the book both as a literary and aesthetic piece of work. Thus, the discussion and evaluation of the literary, cognitive and educational values of a children's book must always go together with considering the outlay of the book as an aesthetic object. And at the same time there is an inclination, which is stronger in the case of children's literature than in the case of any other literature, to model literature by formulating postulates addressed to writers, illustrators, translators, publishers. As early as October 1946 the first conference on children's and youth literature was held in Warsaw, an initiative of the publishing house "Czytelnik". One of the threads of the discussions was the manner of writing about the creative work for young readers. The growing ideological pressure, however, caused that the chance for both literature and accompanying critical thought to develop freely was lost: children's literature, to a greater extent than any other kind of literature, was to obey strict rules of Soc-realism and the task of literary criticism was to clearly remind this duty to authors. The thaw of the late fifties brought about the revival of domestic creative work for young readers, with critical reflection to follow. At this point the name of prof. Krystyna Kuliczewska should be mentioned, who apart from her research work as children's and youth literature historian and theoretician set out a specific paradigm for writing reviews on this literature, by applying entire critical apparatus, viewing a piece of work against the background of the entire literary output of a particular author, placing it against wider artistic contexts and philosophical trends. Also Halina Skrobiszewska, the renown literature specialist and active literary critic, devoted many years of her life to establishing high standards of reflection on the children's book. At the same time she was observing, as a research worker, the appearance of pronouncements on children's literature. In the book titled *Modern Polish literary criticism on children's and youth fiction: its types, functions and duties* (Poznań, 1975) she pointed out the fact that there was a small number of pronouncements devoted to children's books as compared to the number of other reviews of literary works; in the press, for instance, they accounted for about 3% of the reviews of pieces of adult literature. And this proportion has remained the same up to date. The continuators of the actions carried out by Krystyna Kuliczewska and Halina Skrobiszewska or Stefania Wortman, such as Joanna Papużńska, Dorota Simonides, Stanisław Frycie, Ryszard Waksmund, Gertruda Skotnicka, Bogusław Żurkowski, Janusz Dunin, Barbara Tylicka, Alicja Baluch, Zofia Beszczyńska or Grzegorz Leszczyński, just to mention these few names, constantly and even these days feel



sorry that critical texts are so scarce. During a national conference on “The Child and the Book”, organized by the National Library by the end of October last year, Grzegorz Leszczyński stated that the situation of children’s books in Poland at the beginning of the 21st century is better than ever before, but at the same time pointed to the dangers awaiting an unprepared client purchasing books in a bookshop as a result of the flood of books of no value on the market. By speaking of unprepared clients he implied that there is a need for more conspicuous sources to prepare the reader to receive pieces of literary work and, thereby, for sources of children’s and youth literary criticism.

It is time to realize who the recipient of such a critical review is. As Halina Skrobiszewska wrote in her book quoted above: “the literary critic does not enter into the relation between a writer and recipient. His comments are addressed to persons who work for the child”. Therefore, we deal with the situation of a multi-level intermediation, where the recipient of a critical article is not the reader, but an intermediary who delivers this literature to end-recipient. The intermediary may be a professional (librarian, teacher, pre-school educator, employee of a cultural activities center) or a non-professional (most often being a parent). Regardless of the level of literary awareness, every intermediary may benefit from the existence of reviews of children’s books. Does he/she need such reviews? From my professional experience of work on the board of a literary criticism magazine (the “Nowe Książki” monthly) it appears that such need is enormous. This is manifested during personal meeting of editors with librarians (numerous voices requesting current, book-evaluating reviews) and in correspondence received by our editors as well as by the editors of magazines of large circulation whenever they are willing to devote some attention to the matters of children’s and youth books. Professional intermediaries will find information they need in several (or over ten?) sources. The “Nowe Książki” magazine boasts the longest tradition in this field. It has been published continuously since 1949, at first as a bi-weekly and since 1981 as a monthly. From the very beginning of its existence, it has published reviews on literature for young readers. Subsequent editors-in-chief recognized the reason for the existence of the subject matters of children’s books in the columns of the magazine. The main duty of the editorial board is placing reviews of new book publications that appear on the bookshop market. However, not only that. It is a custom of “Nowe Książki” to devote particular issues of the magazine to authors of books being the object of interest at a time – by publishing extensive interviews with writers, comprehensive review of a book just published, presenting the author’s biographic notes. Distinguished writers of books for children were presented in this way on the magazine’s cover (and inside pages), among them being: Adam Bahdaj, Bohdan Butenko, Hanna Januszewska, Maria Kann, Maria Kownacka, Maria Krüger, Małgorzata Musierowicz, Ewa Nowacka, Alfred Szklarski, Marta Tomaszewska, but also Bruno Bettelheim, Tove Jansson, Astrid Lindgren, and nearer the times we live in, Joanna Papuzińska or Jostein Gaarder. Each of such issues contained more reviews of other children’s books than usual. Distinguished specialists are authors of critical texts published in “Nowe Książki”: academic workers (Prof. prof. Gertruda Skotnicka, Joanna Papuzińska, Alicja Baluch, doctors of philosophy like Danuta Świerczyńska-Jelonek, Grzegorz Leszczyński, Barbara Szargot, Teresa Brzeska-Smerkowa), reknown editors who are able to view a children’s book from different points of view, the value of literary text being only one of them (here an absolute expert is Hanna Lebecka), literary critics and encyclopaesists of this literature at the same time (Barbara Tylicka, also the author – in co-operation with Grzegorz Leszczyński – of the *Dictionary of Children’s and Youth Literature*). Distinguished writers of books for children (Joanna

Papuzińska, mentioned here again, Ewa Nowacka, Zofia Beszczyńska and having a shorter-period experience of writing reviews for the magazine – Joanna Olech, Liliana Bardijewska, Katarzyna Kotowska, Dorota Koman) write reviews for “Nowe Książki”. The style of criticism developed in “Nowe Książki” refers to the reader who wants to know not only what the book is about but how it was written and what its value is. In addition to reviews, the periodical has also published journalistic materials on the reading of books by children, the activity of institutions (ex. IBBY) aimed at promoting the children’s book, editing issues, publishers of this kind of literature, national and international events dealing with the children’s book (fairs, exhibitions, scientific and trade conferences), national and international awards granted in the field of literature under consideration. The section of children’s and youth literature has been professionally run for many years by Irena Bolek, an editor of the magazine, active critic and also juror of many literary competitions for the best book for children and youth.

A periodical of shorter duration, but of great merit as a source of information about the children’s book, is “Guliwer”, a magazine designed for children’s literature only. It was established in 1991 as a bi-monthly by prof. Joanna Papuzińska (an editor-in-chief) and organizer Maria Marjańska-Czernik (also the president of the “Book for the Child” Foundation who had been the magazine’s publisher for many years). “Guliwer” is addressed to a wide range of readers who have professional contact with the children’s book, that is to teachers (also academic teachers who teach future educators and librarians), employees of libraries, publishers, booksellers, authors (writers, illustrators), literary critics, research workers of children’s and youth literature and finally parents who want to provide valuable literature for their children. The aim of the magazine is popularizing knowledge on children’s literature and its authors, the market of children’s books, methods of popularizing the book reading, modern forms of book promotion. New books appearing on the bookshop market are discussed in the columns of the magazine on a periodic basis and forms of book work with different groups of readers are presented; here one can find interviews with writers, illustrators, publishers, scientific articles devoted to the function of children’s book in culture, problems of reading, etc. The ambition of the editorial staff is to create a specific standard selection of old and modern literature, hence most valuable works that just appear on the market enjoy special attention. Most distinguished experts on children’s literature present their opinions in the columns of “Guliwer” (their names being much the same as in the case of “Nowe Książki”). In 1992 the bi-monthly was awarded an international Janusz Korczak Award. Two years later the magazine, in co-operation with the Book for the Child Foundation, established its own literary prize – named after Kornel Makuszyński – for the creative work for younger children. Since 2000 “Guliwer” started to be published as a quarterly by the “Ossolineum” Publishing House, now – after subsequent changes- it is edited by prof. Jan Malicki, director of the Silesian Library in Katowice and the publisher is the “Śląsk” Scientific Publishing House. The magazine’s profile has not changed basically, the new editorial staff assured that they would continue the existing superb tradition. The Scientific Board will supervise the magazine on its merits and as regards its quality. Prof. Joanna Papuzińska, prof. Irena Irena Socha, prof. Alicja Baluch, dr Magdalena Ślusarska accepted the invitation to sit on the Board.

Professional magazines for librarians or teachers may also partly play a role of “the guide to guides”, although materials appearing there are methodological discussions

rather than literary criticism and no evaluation can be found there, in particular one cannot expect that particular pieces of work will be discussed in wider artistic context.

The Museum of Children's Book in Warsaw is another source of knowledge on the book for children and this is, in my opinion, an underestimated source. The museum has been in existence since 1938 and at present it constitutes a special department of the Public Library of the Capital City of Warsaw – Central Library of the Mazovian Voivodship. It collects all the books for children published in Poland (by Polish authors and translated into Polish), Polish books for children published abroad, Polish books for children in foreign languages, a selection of foreign literature, Polish and foreign magazines for children, Polish and foreign magazines on children's literature and also books and articles on that literature, the reading figures and children's libraries. The museum performs various functions. As every museum it not only collects books and magazines but also renders access to them. It also provides information – to readers who come to the library, but also by responding to various letters and telephone enquires. The basis for providing such information is a collection of books the total number of which is currently over 50 thousand volumes, card catalogues with entries until 2000 and data bases of bibliographic descriptions, name entries and subject entries, and also card indexes for fiction and professional literature issues, articles about authors and book reviews, authors of reviews and critical studies, Polish and foreign illustrators; translations and up-to-date bibliography. *The Bibliography on the History of and Criticism on Children's Literature, Librarianship and Reading Books by Children*, which has been prepared in the Museum annually since 1964 and published in the circulation of 150 copies, is a source of information much valued by research workers. It is the only bibliographic study in Poland relating to children's literature. It records monographs, theoretical and literary history analyses, critical production such as studies, theses, essays, authors' profiles, reviews and polemics and accounts from conventions and meetings, authors' manifestos, interviews, psychological and educational considerations. *The Bibliography* consists of two basic parts. The first one is devoted to the history of and criticism on literature for children and youth; the second part - to the literature relating to librarianship and reading books by children. The second part also contains bibliographic information relating to the organization and activity of children's libraries and the forms of work with the reader (including information on major reader events: competitions, exhibitions, etc.) and also the results and analyses of questionnaire poll on the development of the reading habit. Each yearly publication is provided with index of personal names. *The Bibliography* is edited by Alfred Mieczkowski. For the purpose of up-to-date information on the children's book a retrospective bibliography covering the first half of 20<sup>th</sup> century, prepared in the Museum, is of lesser importance; however, it should also be mentioned here for regularity. The collections of the Museum of Children's Book are made available on the site, in the reading room, and detailed questions, as already mentioned, can be asked by phone or by way of correspondence.

In the situation of the scarcity of critical analyses in everyday press of large circulation (exceptions are set out below), the function of "the guide to guides" can be performed, as a substitution, through social actions and commercial undertakings with a trait of a mission. The campaign that should be mentioned at this point is all-Polish campaign promoting reading books aloud to children, called "All Poland Reads Books to Children", which was started in 2001 by the "ABC XXI – Emotional Health Program" Foundation (established and managed by Irena Koźmińska). The Foundation has

prepared the Golden List of Books that are good for reading aloud. According to the assumed criteria a book should contribute to raising the child's level of general culture and knowledge, but also promote his/her emotional health. It must be written in correct and amiable Polish, teach the child to distinguish good from evil, propagate models of proper behaviour. The Foundation does not discourage from the reading of books which reflect pathological phenomena, but it recommends to read them with full awareness of such phenomena and to discuss with a child the consequences of bad behaviour involving deceit, injury and violence. And although the List cannot, naturally, contain the newest titles just entering the bookshop market, it is a guideline, however, as to what book can be recommended to a child.

Another list, this time composed by the inter-publishers' undertaking called "The Standard Selection of Books for Children and Youth", is of a similar character. The concept originated as an effect of the success of an earlier action – "The Standard Selection of Books at the End of the Age" comprising most outstanding works of world literature of the just ending century. In 2002 this idea was subject to discussion during the International Book Fair held in Warsaw. The press sponsor of the idea was the "Gazeta Wyborcza" daily, in which a plebiscite was announced aimed at selecting a list of 50 most outstanding books of Polish and foreign literature. The organizational committee chose 25 titles scoring the biggest number of votes and entrusted specialists with the task of completing the list. The members of the group of experts were: Maria Marjańska-Czernik, dr Grzegorz Leszczyński, dr Michał Zająć, editor Irena Bolek, Joanna Olech, dr Grażyna Lewadnowicz, editor Elżbieta Matyja and Maria Kulik. After stormy discussions, the next 20 titles were selected and 5 more titles that have not been translated into Polish yet and which, in the experts' opinion, should be placed on the obligatory reading list of a young man. Current difficulties with the realization of the publishing program of the "Standard Selection of Books" (which requires coordination of many publishers' plans) should not obscure the fact that the list contains titles selected with great care. Parents who are less aware of the hierarchies of values and educators of the young generation can find in it an important guideline in choosing books to read for their charges. The above-mentioned "Lists" and "Standard Selections", although worthy, have a flaw of not keeping up to date with the current titles appearing on the publishing market. Verdicts concerning annual literary awards deal with more recent literature. Books distinguished with such awards are available in bookshops, a fact which allows libraries (and "home librarians"), for instance, to build up valuable (but maybe a little out-of-date) collections. Among these awards are: an entry on the Andersen Honour List and the Janusz Korczak Literary Award and the "Book of the Year" – awards of the Polish Section of IBBY, the Kornel Makuszyński Literary Award of the "Book for the Child" Foundation, the Children's Bestseller of the Year (so-called Big and Little Dong), to mention the most important ones. It suffices to recall a few examples of the awarded books to see how important these assessments are: *A Daughter of Witches (Córka czarownicy)* by Dorota Terakowska, *The Girlfriend of the Master of the Game (Dziewczyna mistrza gry)* by Krystyna Siesicka, *The Hetchhog (Jeż)* by Katarzyna Kotowska of the Andersen List are indisputable items on the standard reading list. The books-laurels of the Kornel Makuszyński Award have confirmed their value over the years: *Susie's Adventures (Przygody Zuzanki)* by Jerzy Niemczuk, the series titled *The Miziolek Dynasty (Dynastia Mizioków)* by Joanna Olech, *A Good Monster is Not Half Evil (Dobry potwór nie jest zły)* by Anna Onichimowska. The publishers who were awarded Dongs i.e. the awards of the "The World of the Child" Foundation can boast today that they published such series and

titles as *“The Key to the Fatherland”* (being the series of the publishing house “Podsiedlik, Raniowski and Company”), *“Famous Poles”* (as above), *Neither Fish Nor Fowl, or About Phrases That Reveal the Tongue* (*Ni pies, ni wydra, czyli o wyrażeniach, które pokazują język*) by Marcin Brykczyński (“Świat Książki”). The verdicts of jurors granting these awards can be relied on – books that are valueless, of bad quality, that distort the child’s aesthetic and ethic sense will not be accepted. While stressing the advantages of “guides” of this kind, one cannot omit their disadvantages. All the sources of critical thought mentioned so far are in a way niche sources: cultural magazines of small circulation do not reach wide audience, which would really need them. Daily press still pays little attention, with a few noble exceptions (like “Gazeta Wyborcza” in relation to the “Standard Selection”), to creative literary work for children. The children’s book is rarely an issue discussed on television, which is most powerful medium with tremendous impact on public opinion. And even short discussion of a book, supported by its pronounced evaluation, might popularize reading much more than many months’ efforts of enthusiasts who represent the noble media margin, not to mention book publications written by specialists for specialists.

Finally, one should mention a new information channel on children’s literature, containing also critical analyses – the Internet. This is an important and becoming more and more significant mode of providing and obtaining knowledge. One should get used to it and learn how to use it effectively. Such addresses as [www.ksiazka.net.pl](http://www.ksiazka.net.pl), [www.czytelnia.onet.pl](http://www.czytelnia.onet.pl), [ksiazki.wp.pl](http://ksiazki.wp.pl), portal services on books maintained by great dailies such as: “Gazeta Wyborcza” ([www.gazeta.pl](http://www.gazeta.pl) with a link to pages devoted to books) or “Rzeczpospolita” ([www.rzeczpospolita.pl](http://www.rzeczpospolita.pl), as above) and even Polish Television ([www.tvp.pl/ksiazka](http://www.tvp.pl/ksiazka)) will become more and more useful and visited. Information on these pages is sought by readers, literature intermediaries – I think that the people who deal with the book should use it more effectively if they want to influence the shape and quality of literary works designed for children and youth.

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